Saturday Review

TWENTY CENTS

JANUARY 3, 1953

1953

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The Saturday Review

JANUARY 3, 1953

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Good News

▶ Three-time Pulitzer Prize winner Robert E. Sherwood has signed a contract with the National Broadcasting Company to write nine original plays for television. By the terms of this contract Mr. Sherwood is assured of greater financial reward and greater artistic freedom than ever have been granted a writer in the field of broadcasting. Most significant is the stipulation that the playwright is not required to confer with representatives of commercial sponsors or advertising agencies; the choice of subject matter is left entirely to him. The only theme that is barred is religious controversy. Mr. Sherwood's first teledrama will be seen in the spring by an anticipating nation.

▶ One more political conflict has been ended. The Colombian Government has recognized Venezuelan sovereignty over Los Monjes Archipelago. Officials and newspapers of both these South American countries hailed the Colombian move as settling the last border dispute between Colombia and Venezuela.

▶ In Iowa City, Iowa, a women's bridge club has decided not to gossip over the card table. They now devote their conversations to lives of great Americans.

▶ The California Library Association, believing that "those who attack UNESCO and the ideals for which it stands are unwittingly suppressing the very freedoms they propose to protect," has passed a resolution favoring "the teaching of UNESCO in the public schools of California and opposing the censorship or elimination of books and materials on subjects relating to UNESCO and world understanding from classrooms and libraries of all types."

▶ A group of Washington, D. C., models recently sought, as a corporation, to obtain depreciation allowance for loss of beauty through "age, exhaustion, obsolescence, or otherwise." In refusing the request, John B. Dunlap, Internal Revenue Commissioner, informally ruled that "it is the opinion of this office that American beauty never becomes obsolete."

▶ Two young American women won the top awards for sculpture and etching at an art show for foreign artists in Rome, Italy. The prize winners were Cornelia B. Foss of Bloomington, Ind., for her bronze sculptures, and Ynez Johnston of Berkeley, Calif., for her etchings.

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TRADE Winds

EVERY MONTH at least two hitherto unknown agents arrive from Hollywood, check in at the Waldorf or St. Regis, and make the rounds of New York book-publishing houses. They are plausible and hospitable gents and seldom experience too much difficulty in persuading the publishers to nibble a little lunch on the cuff at "21."

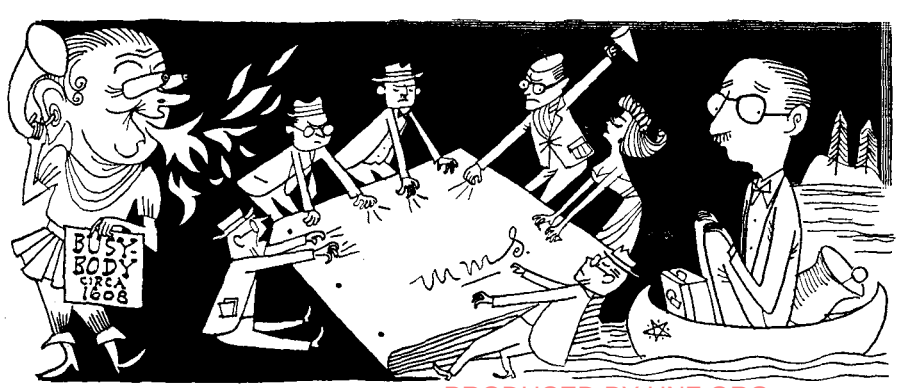
"I'm the man to really sell your stories for important money on the Coast," they tell the publishers, between visits to adjoining tables and mysterious telephone calls from Beverly Hills, London, and Pakistan. "I know all the stars and know all the producers. I know when they're panting for a story of a certain kind and just how much they're ready to put on the line for it. Those other schmos who call themselves agents out there can't think in terms over a hundred thousand and peanuts like that. I give the studio a package deal—story, star, and director all wrapped up—and, boy, do they go for it. Did I tell you what I got for 'The Heliotrope Hernia'?"

The impressionable publishers scan their next season's lists and usually entrust t least one promising property to their new pal's care. "I'm flying to the Coast on Friday," says the agent. "I'll read this book on the plane. You'll hear from me in forty-eight hours at the latest. Zanuck can hardly wait for me to get back." The agent thereupon vanishes into thin air, and the publisher never hears from him again. The following month another persuasive ten-percenter delivers the same pitch. What becomes of them all? Are they really flesh-and-blood human beings, or zombies from medieval times, destined to roam the earth until somebody waves garlic at them and drives a stake (sirloin preferred) into their hearts?

For that matter, who *are* publishers supposed to contact when they come upon a likely property for pictures that is not already tied up by a recognized literary agent? Eastern story editors say, "Show it to us." Western story editors say, "Send it straight out here. Those shnooks in the East are only errand boys who hold up the procession. Once they send in a one-page outline your property is filed away in the Old Hat Department." Hollywood agents speak as outlined above. Directors, producers, and stars suggest, "Why don't you give *us* first look? We're the ones who must be satisfied, after all. If we want something badly enough, the studio will *have* to buy it for us." If publishers are to get a modest cut in picture rights—and I think they deserve it—they owe it to themselves and their authors to follow a procedure calculated to produce the best results. Why don't the major studios start 1953 right by issuing an explicit directive listing exactly what steps they want followed?

Book publishers have come to fear those brief synopses that reduce a property to bare essentials, usually robbing it of the charm and individuality that recommended it in the first place. They know that the world's greatest novels often seem like a bowl of cold mush when you read them in one of those "Outlines of the Hundred Best Books." They remember with apprehension the tale of the story editor who was two hours late for his own daughter's wedding. "Where can the old boy be?" asked the bridegroom anxiously. "He's probably upstairs," said the bride's mother, "condensing the wedding ceremony."

BROWSING THROUGH Joseph Hall's "Characters of Virtues and Vices" (written way back in 1608), Les Kramer, of the Lambs Club, came upon a chapter headed "Of the Busy-Body." His suggestion that it be reprinted in TRADE WINDS met with immediate favor, since I agree with Mr. Kramer that it may well bring to mind one or two gossip columnists who are plying their trade to this very day. "Furthermore," adds Mr. K., "it's about the same ripe old age as their average exclusive scoops."



Of the Busy-Body

His estate is too narrow for his mind; and, therefore, he is fain to make himself room in others' affairs; yet ever, in pretence of love. No news can stir but by his door: neither can he know that, which he must not tell. What every man ventures in Guiana voyage, and what they have gained, he knows to a hair. Whether Holland will have peace, he knows; and on what conditions, and with what success, is familiar to him, ere it be concluded. No post can pass him, without a question; and, rather than he will lose the news, he rides back with him to appose him of tidings: and then to the next man he meets, he supplies the wants of his hasty intelligence, and makes up a perfect tale; wherewith he so haunteth the patient auditor, that, after many excuses, he is fain to endure rather the censure of his manners in running away, than the tediousness of an impertinent discourse. His speech is oft broken off, with a succession of long parentheses; which he ever vows to fill up, ere the conclusion; and perhaps would effect it, if the others' ear were as unweariable as his tongue. If he see but two men talk and read a letter in the street, he runs to them, and asks if he may not be partner of that secret relation; and if they deny it, he offers to tell, since he may not hear, wonders: and then falls upon the report of the Scottish Mine, or of the great fish taken up at Lynn, or of the freezing of the Thames; and, after many thanks and dismissions, is hardly entreated silence. He undertakes as much, as he performs little. This man will thrust himself forward, to be the guide of the way he knows not; and calls at his neighbour's window, and asks why his servants are not at work. The market hath no commodity, which he prizeth not, and which the next table shall not hear recited. His tongue, like the tail of Sampson's foxes, carries firebrands; and is enough to set the whole field of the world on a flame. Himself begins table-talk of his neighbour, at another's board; to whom he bears the first news, and adjures him to conceal

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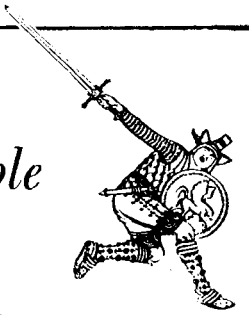

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ERIC EDDISON, like that other recent discovery Joyce Cary, turned to literature after many successful years in the English civil service. He followed this, his first attempt at high romance, with two other stories, Mistress of Mistresses *and* A Fish Dinner in Memison *(out of print), in a similar vein; and when he died in 1945 he left, unfinished, a fourth novel. Now, with the reissue of THE WORM OUROBOROS we predict that the fame denied him during his lifetime will grow with the years as more and more readers discover the enchantments of his special world.*

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the reporter: whose choleric answer he returns to his first host, enlarged with a second edition: so, as it uses to be done in the fight of unwilling mastiffs, he claps each on the side apart, and provokes them to an eager conflict. There can no Act pass without his Comment; which is ever far-fetched, rash, suspicious, dilatory. His ears are long, and his eyes quick; but most of all to imperfections; which as he easily sees, so he increases with intermeddling. He harbours another man's servant; and, amidst his entertainment, asks what fare is usual at home, what hours are kept, what talk passeth at their meals, what his master's disposition is, what his government, what his guests: and when he hath, by curious enquiries, extracted all the juice and spirit of hoped intelligence, turns him off whence he came, and works on a new. He hates constancy, as an earthen dulness, unfit for men of spirit; and loves to change his work and his place: neither yet can he be so soon weary of any place, as every place is weary of him: for, as he acts himself on work, so other pay him with hatred; and look, how many masters he hath, so many enemies; neither is it possible, that any should not hate him, but who know him not. So, then, he labours, without thanks; talks, without credit; lives, without love; dies, without tears, without pity; save that some say, "It was pity he died no sooner."

"The Works of Joseph Hall" appeared in a twelve-volume edition in London in 1837 (with the modernized spelling used above). A one-volume edition of Hall's writings, called "Heaven Upon Earth," edited by Rudolf Kirk, was published by Rutgers University Press in 1948.

IN TRADE WINDS for November 15 I quoted Jim Thurber's comment that E. B. White was "a good man with an axe, rifle, and canoe, and sails a thirty-foot boat expertly." A contrary opinion is expressed by Andy White himself, and I am happy to reprint it herewith:

Dear Bennett:

I read your column about me with awe. There is one thing that ought to get corrected—that part where Thurber says I am a good man with an ax. I am as bad a man with an ax as there is, with the possible exception of Thurber himself, who has every reason to be bad. To appear in print as a man who can use an ax is acutely embarrassing to me, because I live in Maine, and in Maine a man who is "good" with an ax is a man who can go into the woods and cut a cord of wood (fell the trees, limb them, saw trunk and branches into four-foot lengths, pile everything neatly) and be home by suppertime. I can't do this.

I know where Thurber got the idea that I was a woodsman. Once, twenty-three years ago, he visited me for a couple of weeks in a camp in Northern Ontario and he was amazed by what he saw. He had, I think, never been within 200 yards of any wooded area. I paddled across the lake to meet him (a canoe was the only means of getting to camp) and found him waiting at the landing, where the road ended. On one side of him was his suitcase, on the other was a large, heavy, bronze bell out of a schoolhouse, waiting to be transported across the lake. Thurber looked incredulously at the darkling woods, the lonely lake, the fifteen-foot canoe, me, and the bell, and couldn't believe what he saw. He couldn't swim, and he believed himself to be at the edge of a fantasia. I placed the bell in the bow, Thurber and his suitcase in the middle, and I got in the stern and shoved off. Jim seized the gunwales and tensed himself. During the mile-long journey he maintained the terrible rigidity that seems to afflict people who are suspicious of small boats. He converted the slightest roll of the boat into a really dangerous lurch by his agonized attempt to stabilize things; and to ease himself he talked very rapidly, and occasionally shouted in the spit-rolling guttural that he is master of. It was, indeed, the edge of a fantasia. You must realize that Walter Mitty hadn't been born, nor the fables; the war hadn't been fought between men and women; there was no Male Animal; a hundred thousand drawings hadn't been drawn yet. When I think of this, and how near I came to ending it all before it happened, I grow cold with terror. I think that if we had shipped water, the bell would have sunk the canoe, and I would have been left in the middle of the lake with only Thurber and his suitcase. I don't know what was *in* the suitcase—probably a dozen horseshoes for a game of quoits.

Anyway, I qualify as a canoeman after that trip. But I still can't use an ax. Thurber only thinks I can. And he is a man of many thoughts.

Yrs, Andy White.

Regardless of Mr. White's rating as a woodsman, I hazard a guess that if there's only one book of the current season still in active circulation fifty years hence, it will be "Charlotte's Web," by E. B. White. It's an unalloyed delight from first page to last. —BENNETT CERF.

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The Saturday Review

JANUARY 3, 1953

The Pollsters & the Dopesters

ERIC HODGINS

—Steinmetz.
Eric Hodgins

IN RECENT years one small but important branch of the social sciences has been getting a fair amount of public attention and has lately fallen under heavy attack. This is the branch whose practitioners have been investigating the many and bewildering aspects of public opinion: how it is formed and modified; how it can be measured and remeasured—with possible hopes that a meaningful body of fact could some day emerge if the study were sufficiently persistent and intelligent. The public knows of the work of these men chiefly during such a year as the one just closed, when they appear in the press as "the pollsters"—to be headlined almost daily during the course of a Presidential campaign and to be denounced by the same press the day after election, almost independent of how well or badly their findings accord with what turn out to be "the actual figures."

These men are dealing with a most serious subject, and they deserve a lot better understanding. So long as we hope to continue governing ourselves, however roughly, by majority will, public-opinion analysis will be fully as important as study of the hydrogen-helium cycle, and might have just as much bearing on what happens to our political and social systems during the rest of this century. We have found out a great deal about what is happening on the sun, where things are expressible in neat units of measurement, but not nearly so much about what is happening in Brooklyn, where they are not. Moreover, although we know a lot about what makes a man faint, turn blue, or go crazy, we know almost nothing about what makes him vote Progressive, attack Jews, or become a traitor. Only in the most recent times has it occurred to anyone that what goes on among Republicans or in Brooklyn could be *measured*—the first prerequisite to being studied. Although scarcely two decades have gone by since the systematic attempts began, they are now being jeered at because they do not answer flatly such momentous inquiries as, "Why do people hold the opinions they do?" "How do they come by them?" and "What alters them?" Because these measuring attempts show slow progress toward the pushbutton control we demand of elevators, guided missiles, and university presidents it is now asserted that they are no good.

Public-opinion polling on any large systematic scale is only seventeen years old. The year 1935 saw the beginnings both of George Gallup's American Institute of Public Opinion and the *Fortune* Survey, conducted by Elmo Roper. Dr. Gallup's poll had a political cast from the very beginning, but the *Fortune* Survey began more as a published extension of the sort of market research that advertising agencies had been conducting for their clients for a long time before anyone let the public in on it—and I can remember that when we turned from examining statistics about public preferences for automobiles and cigarettes and said to one another, "Let's ask the public some questions about how they feel about birth control," we all felt rather devilish about gathering and publishing a kind of statistics that had not been unveiled to an audience of magazine subscribers before.

SO FAR as I know, this was the first published marriage of public inquiry to scientific sampling, as opposed to the old inquiring reporter who buttonholed people on street corners. But in 1936 it became apparent that we (*Fortune* and Roper) would have to gather and publish statistics on how the nation thought it was going to vote as between Roosevelt and Landon. We would have to gather these statistics because a national election provided (as it still does) a unique means of calibrating the compass and checking the sampled findings against an actual national out-

Eric Hodgins, author of "Mr. Blandings Builds His Dream House" and "Blandings' Way," was managing editor and publisher of Fortune *during the early years of the Fortune Survey. In 1952 he was a member of Adlai Stevenson's campaign staff.*

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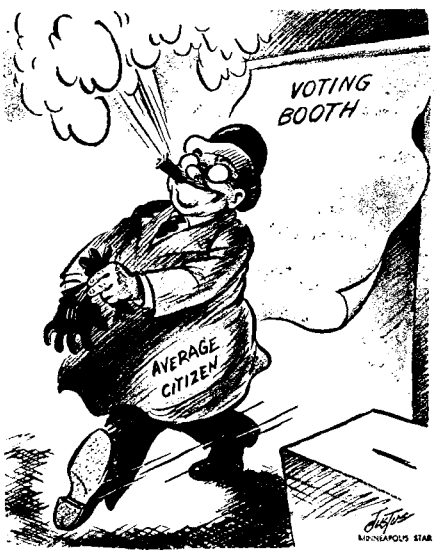
come. And we would have to publish our findings because there was no other way in which we could solicit public acceptance of the importance and validity of this new idea. This was a deliberate sticking out of the neck. In 1936 the new scientific sampling polls did very well, and the results, Roper's particularly, fell far inside the mathematical limit of error. In 1940 and 1944 the scientific surveys did still better; I can still remember the gratification of almost everybody associated with Roper and *Fortune* when the nationwide figures in the Roosevelt-Willkie election agreed with the forecasts to within a fraction of a per cent—although it was not within reason that they should. There had been carpings at the polls even in these days; General Hugh S. Johnson had a colossal and frequently published gripe because he, good egomaniac that he was, had never been polled in person. (The chances of one individual's being polled in a sample of average size were about the same as the chances of being struck by lightning; it *does* happen, but not often.) And more than one Congressman rose up to demand that these political surveys be made illegal because, it was alleged, they produced such a "bandwagon effect" as to vitiate the national elections.

In 1948 the polls went to Canossa in a hack. The reasons have been well ventilated since then, and the techniques of polling have been greatly improved. But in 1948 the polls were attacked not only for being wrong, but for having *caused* Dewey's defeat; it turned out they had no bandwagon effect after all, but instead had lulled Republicans into a non-voting apathy.

This year it seems to me that, generally speaking, the polls did everything which could be expected of them. But they have again been under attack, and after the 1952 election it was alleged that they were "wronger than in 1948." This simply isn't true; it has just become fashionable to say.

In 1948 and 1952 both, it was *The New York Times* that led the legions of assault against "the pollsters." In 1948 the *Times*'s distinguished political reporter James Reston beat his breast and accused himself of being a bad reporter because he had taken the findings of the pollsters as gospel when what he should have done, he said, was go and find out for himself. This admission was at the time regarded as so generous that nobody marshaled himself to inquire what facilities for research Mr. Reston could have dug up that were superior to the elaborate field forces and

"That Crystal Ball Is Shrinking."



—*Justus in* The Minneapolis Star.

"'Bossism' in America."

statistical computers which had given the pollsters the wrong answers in spite of their best antiseptic pains. It assumed that the old inquiring reporter technique was best after all. It overlooked the fact that the old-fashioned political dopesters with whom Mr. Reston now sought to reidentify himself had seldom or never been right since Herbert Hoover beat Al Smith in 1928—and that their predictions had been so lightly considered by the public at large that when swamis like David Lawrence got their tea leaves backwards nobody even bothered enough to protest.

In 1952 the *Times*, using its own old-fashioned "roving reporter" preelection roundup, announced that the Eisenhower-Stevenson outcome was too close to predict. But after the election the *Times*'s Arthur Krock rolled out his prose juggernaut and ran over the pollsters flat for having come to a similar conclusion. Calling the Messrs. Gallup, Roper, and Crossley "those burnt children of 1948," he announced that "a prediction that A will defeat B is their only important claim on public interest; when their reports wind up without a conclusion, as in 1952, that claim vanishes."

THIS, compactly put, is the argument for the yes-no, right-wrong, on-off attitude that is taking all the judgment, all the speculation, all the intellectual quality out of American life. It ignores the dozens of insights into the shifting and drifting political opinions of women, of trade unionists, of ethnic groups, of city versus country, of rich versus poor, of North versus South, and East versus West that the polls produced this year as in the past, and which many a dopester's column gives evidence of having studied, without credit to the source. But the pollsters this year didn't say, "It will be Eisenhower 55.1 per cent, Stevenson 44.4 per cent" (the actual figures), so it is proposed they had better shut up shop. This is just as sensible as saying that the only value of astronomy is to predict eclipses, and the only value of economics is to tell haberdashers whether next month's demand for underdrawers will be brisk or sluggish. And it is just as wrong. Prediction is not the only important function of the polls—indeed, it is not a legitimate function at all. The polls' legitimate future will only become widely evident when their operators pass a self-denying ordinance whereby they agree never to predict again, no matter how they perfect their techniques, but to devote themselves instead to closer and closer analysis of the decision-making process, and to explore more and more the ways in which people alter their beliefs under the pressure of various complex situations. This is where the polls' real value for the future lies; here they can be of the utmost help in presenting the great American public, its leaders, and the scholars and observers of its behavior some good hard, quantitative facts.

Prediction, on the contrary, is totally useless, except to professional gamblers. Nothing whatever can be done with it—except perhaps sell a certain number of newspapers. It is quite true that a prediction subsequently verified by an event produces a pleasant glow in the predictor—but it is a fatuous glow. This year many of the old-fashioned dopesters came up with the right answers. But even a busted alarm clock states the correct time twice every twenty-four hours—and by simply maintaining an immobile position long enough the

(*Continued on page* 63)

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Case of the Wandering Wits

LOUIS BROMFIELD

MARJORIE KINNAN RAWLINGS'S new novel, "The Sojourner,"* is a good novel. It is a solid novel. At moments it has passages of inspired writing, although it never quite attains the fire and the feeling of the author's "The Yearling," which was very popular with both critics and public some years ago.

I say this realizing that there is nothing more tiresome than for a reviewer to compare the current work of an author with some earlier book which had a notable success and then complain because it is not the same book over again. Once a novelist achieves one outstanding success, the pressure of publishers, reviewers, and public is all toward inducing him to write the same book over again; and when he does not do so, all three complain that the new book is not up to his usual standard. It takes a strongwilled writer to resist these pressures; and few have achieved it.

I do not compare Mrs. Rawlings's present book with "The Yearling" because I would like to see her write "The Yearling" over again, but because there seems to be something wrong either with novelists or with the public today—or with both—which makes most novels seem uninteresting, or at least less interesting than the novels of ten or fifteen years ago. In other words, I think that if "The Sojourner" had appeared ten or fifteen years ago it would have been acclaimed by reviewers and would have headed toward the top of the best-seller list at a time when the sale of a best seller mounted into hundreds of thousands. Today, few best sellers on the fiction lists reach a sale of a hundred thousand.

Something is amiss with the times and for some years now I have been trying to discover why. It is true that the arts seldom flourish in times of economic depression or in times of turmoil and distraction. The Depression years produced little of permanent literary value or even much valuable experimentation. Today we are prosperous enough, but we are certainly distracted by a million things—by politics, by wars, by taxes, by personal anxieties, by movies and radio and television and airplanes and automobiles. Very few of us have the time or the perception to savor properly the depth, the beauty, or the skill in the writing of a book, much less that of a long and rich book.

For the novelist, it seems to me the times are out of joint. Non-fiction, in the form of biography, adventure, history, and even books on politics and economics, outsells fiction constantly, and that would seem to indicate one of two things—that our novelists are boring their public, or that the times in which we live, even the daily headlines in the newspapers, are far more improbable, fascinating, and exciting than anything a novelist can dream up. It is true, of course, that many of those now under thirty-five have forgotten how to read any sustained piece of writing or never knew how to read. The head of the English department of a college with the highest standards told me not long ago that, even though the students in his classes had passed a fairly difficult examination to enter college, he found it necessary to teach at least half of them *how* to concentrate and read anything longer than four pages.

Moreover, many writers feel that in these times novel writing is somehow trivial and unimportant—a spiritual conviction which possibly accounts in turn for the paucity of great works of art in troubled times.

It is not so long ago that criticism in itself was an exciting business, and the names of critics like Sherman, Mencken, More, and a good many others were as well known to the reading public as were any of the best-selling authors. Whether or not they wrote sound or distinguished criticism is beside the point; the fact is that they made books and the writing of books at least *seem* exciting and important to the reading public and, above all, to the writer. It would be difficult to find one critic whose name is known beyond the circle of readers represented by the publication for which he writes.

BUT enough of that, all of which, in comparison with the daily events of our times, seems unimportant.

In "The Sojourner" Miss Rawlings has told in good, sober prose what is virtually a Biblical story of a really

THE AUTHOR: Writing, someone must have once said, is hell, and one writer who'd agree faster than you could say Marjorie Kinnan Rawlings is Marjorie Kinnan Rawlings, despite the fact that she wrote five books in the nine years following the appearance of her first, "South Moon Under," in 1933. "Several years ago John Steinbeck asked me," Mrs. Rawlings recalled the other day in St. Augustine, in that part of Florida which has been her workshop since 1928, " 'Do you find that the writing goes any easier as time passes?' I said, 'Each book seems more difficult than the last,' and he said, 'That's the way I find it.' " "The Sojourner," it turns out, was begun way back in 1943. "I encountered several strange complications in the writing and rewriting of this book," Mrs. Rawlings said after noting that she had junked half a dozen starts. One complication was something she had faced in writing her first novel —"the problem of attempting to attain a mastery over facts in order to create fiction." Of Mrs. Rawlings's important novels "The Sojourner" is the only one that is not set in the Florida scrub country, full of crackers, moonshiners, and jungle hammock. "The reason," she explained, "was that the struggle of Ase Linden could only be laid against a sterner background, with snow and ice and hail." In pursuit of winter, Mrs. Rawlings journeyed to central New York, where she devoted her summers to "The Sojourner." Some of these summers lasted until mid-December. Winters she worked at Cross Creek, Florida, her home for the last twenty-five years. It wasn't until Mrs. Rawlings, after a decade as a newspaperwoman and as a serious writer on-the-side, left the *Rochester* (N.Y.) *Journal* for Florida that she began to strike literary pay-dirt. After ten years at Cross Creek "The Yearling" appeared. It won a Pulitzer Prize. Today, at fifty-six, Mrs. Rawlings is at work on a biography of Ellen Glasgow. "It seems," she said, "as much of a challenge as any novel." —BERNARD KALB.

—*Erich Hartmann.*

* *THE SOJOURNER. By Marjorie Kinnan Rawlings. New York: Charles Scribners' Sons. 327 pp. $3.50.*

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good man and his tribulations. In some respects it is the story of all good men who are inevitably subject to becoming victims and whose greatness arises from their inward capacity to accept their victimization without bitterness or spiritual atrophy, I suspect that the story would have gained in strength if it had been, frankly and boldly, a contemporary story. The time and the place are both blurred, deliberately so; but it gives a remoteness to the characters.

It is the story of two brothers, one born in joy and the other in bitterness by a mother who eventually went mad. One was a plodder, one a brilliant, physically attractive wastrel. Mrs. Rawlings has followed in great detail the life of the plodder. The attractive wastrel leaves the pages of the book almost at once and, until the end, one hears of him only by rumor. From time to time one hungers for news of him. The author describes the wastrel admirably and then abandons him until we come upon him dying at the end of what appears to be a wasted life. We do not even know whether or not it *was* a wasted life or how the unmoral, attractive Ben himself regarded it. I think that at times, because of this lack of contrast, the good brother, Asahel, seems duller than he really was.

One does miss the lift of "The Yearling." It was as if the earlier book were written out of the heart because the author *had* to write it. There are moments in "The Sojourner" which read like so many novels that appear today—as if the author felt that he must go ahead and finish it. Do not let me mislead you. Mrs. Rawlings is a skilled and able writer, and she has a good story to tell. The characters are, as they say, "well drawn," although at times one feels that she is laying on the whimsy a bit thick.

"The Sojourner" is a good book. It is a solid book. You will enjoy it if you are one of those who still finds time for reading anything beyond "condensations." But somehow, like most of the fiction appearing today, it seems to lack excitement and fire. What I mean is the sort of excitement that was in "The Brave Bulls" and "The Old Man and the Sea" and not in "Across the River and Into the Trees." It is the same excitement that used to be in American criticism when it was unprecious, controversial, and constructive and, above all, vigorous and important.

Louis Bromfield is the author of "Possession," "The Green Bay Tree" and other novels.

The Imperial Adventurers

THE LOTUS AND THE WIND. By John Masters. New York: The Viking Press. 257 pp. $3.

By Harrison Smith

UNLIKE the conventional adventure-story writer, John Masters has a talent for creating unusual and living characters as well as convincing plots in which adventure and a love story are deftly entwined. "The Lotus and the Wind," his third and most successful novel, is a tale of espionage twenty years after the Sepoy Mutiny, looking from towering mountains to the burning deserts that stretch to the Persian Gulf. Though the year when it begins is 1880, the novel has a curiously modern look, for Russia's expanding empire is the great antagonist. It had spread rapidly from the borders of Tibet to Afghanistan and the Caspian Sea. The invasion of India itself was expected and feared by one of four possible routes across deserts or mountains.

Mr. Masters's oddly fascinating hero, Robin Savage, was an officer in a Highland regiment stationed near the Khyber Pass, a solitary and brooding young man who had, to use a phrase of Kipling's, "too much ego in his cosmos." During a bloody engagement he was so absorbed by a hillside temple that he neglected his duty. He was accused of cowardice and would doubtless have been courtmartialed if his father had not been a famous general. Given another chance to prove his courage by enlisting in the espionage service, he starts forth in disguise, with a single devoted native from his regiment, to discover if possible Russia's plans for invasion. He was in love with the beautiful daughter of a colonel stationed in Peshawar. When Anne finally contrived to trap him into marriage by the old Victorian trick of compromising the reluctant lover, she discovered that he was as difficult to hold as the wind. He refused to surrender himself to her and left her untouched when he began his first great adventure.

John Masters—"hair-raising adventures."

When Robin returned to her, worn from the perilous journey during which he had been pursued by two Russian spies determined to murder him, Robin at long last succumbed to his young wife's passion. In fact, Anne attacked him in a furious all-night struggle. He immediately started off on a trek to the Persian Gulf. When he returned he found that he had become the father of twins.

Anne had developed a philosophy of love. "The wind," she decided, "set even the most humdrum men to dreaming of escape and free movement, footloose athwart bare landscapes. Another power, the motionless calm of the lotus bred in all women, long for children, a hearth, human love."

Robin's and his native companion's third venture led them through the frozen passes of the Himalayas into China. In a vast valley they came upon tens of thousands of mounted, half-wild Mongols waiting for the moment when Russia, attacking from the South, would command them to swarm into India. Again they were pursued by a Russian spy, but escaped after hair-raising adventures. This time Robin did not try to avoid his wife's embraces. He was presented with a decoration for bravery and for his discovery of Russia's plans. With the British armies alerted to the menace, Kipling's "bear who walks like a man" would not attack India that year or the next.

The lover who is constantly running away from love is a stock figure in more conventional stories of adventure than "The Lotus and the Wind." The hero, like Robin, must eternally flee from a danger that is more frightful to him than death by poison, knife, or bullet—the risk of becoming a captive of love and of being tamed into domesticity by a woman. There is something faintly ridiculous or embarrassing about any hero's attempt to flee the matrimonial bed by falling headlong into danger. Yet in the many pages of his entertaining and partly philosophic explanation of Robin Savage's behavior Mr. Masters succeeds in creating an heroic figure in whom the reader can believe.

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Teapots in Eire

THE BATTLE OF BALTINGLASS. By Lawrence Earl. New York: Alfred A. Knopf. 241 pp. $3.

By James Kelly

WE have historical novels, those titillating tomes made of sugar and spice and other things not so nice. We have the non-fictional "this-is-the-way-it-was" books, born when historical or journalistic impulse solemnly matches up with reportable material. But we have altogether too few entries in a third category which might be labeled "animate journalism"—a creative, human interest method of reporting history which needs no artificial color or flavor. In this entrancing and highly selective form, the writer arranges his facts to observe dramatic unities. If he is a perceptive, skilful observer, suspense springs naturally from subject and characters are illuminated by their own words and actions. Relationships are credible because they come from life itself. Done successfully, Category Three gives the reader a remarkable sense of participation. The kind he associates with "A Bell for Adano," for instance, or "Yangtse Incident," Mr. Earl's previous book. The kind he will be likely to associate with "The Battle of Baltinglass," just arrived from England.

At its most disarming level, "The Battle of Baltinglass" is simply a newspaperman's round-up of certain small events which took place a couple of years ago in the Irish mountain village of Baltinglass and, by chain reaction, shook the Republic of Eire to its political foundations. Helen Cooke, a fifty-five-year-old spinster, expected to be appointed village subpostmistress when her Aunt Katie was forced to retire. The job had been in the Cooke family for more than eighty years, and the Cookes depended upon it for livelihood. When high-up political shenanigans secured the appointment for inexperienced young Mick Farrell, she was dumbstruck, as were most of the villagers.

What, if anything, could be done about this miscarriage of justice? What effective protest could be made by a handful of friends and neighbors, aroused and united by a common anger? Before the story is over, most readers will get the idea that simple, gentle people like the members of the Helen Cooke Protest Committee know instinctively what to do when human values are at stake.

They hold public meetings, distribute leaflets, travel up and down the country with loudspeakers. They improvise, invent, and threaten to fight it out with time-honored bare knuckles. Armed only with indignation, they manage to take their struggle to the Parliament floor where at last the little tempest in a little teacup becomes strong enough to blow down the coalition government of Prime Minister Costello (who must have been bewildered, indeed). They make the Battle of Baltinglass everybody's battle—a battle for clean administration and decent public life, a fight for justice for the weak and defenseless. And—happy ending—their own coalition of Catholics, Protestants, rich, humble, old, and young restores order in its own postal affairs.

—Clint.

Lawrence Earl—"shimmering humor."

Mr. Earl possesses an easy style, a shimmering humor, and the novelist's sense of conflict. Like any good reporter, he covers his sources (eyewitness interviews, morgue clippings, letters to the editor, transcripts of testimony, any public records). Synthesized in subtle ways to give sequential flow and development, these raw materials carry the strength of good creative writing which has proceeded from facts without being limited by them. "Because it is not fiction," he says in an unnecessarily apologetic preface, "I lacked the happy license of the novelist who arranges his facts to suit his plot, who can plumb the minds of his characters, enter locked doors, and eavesdrop on deep secrets." No license required—or missed.

In this book we get a fresh glimpse of the mercurial world so knowingly occupied by the Irish fictioneers. An intriguing view it is and one that may help us to understand, maybe, a warlike spirit that flares up as suddenly over a little affront as over a supposed big one.

Victory of Tyranny

WHEN THE GODS ARE SILENT. By Mikhail Soloviev. Translated by Harry C. Stevens. New York: David McKay Co. 506 pp. $3.95.

By Nathan Rothman

UPON its simpler level, this is a broad, sweeping, romantic novel. It is set in Russia, in that last half century of its history which has shaken and split the world. We see that history through the eyes of the Surovs, from old Timothy who took part in the disorders of 1905 to his youngest son, Mark, who stands at the story's end in the shadow of the new Kremlin and dreams still of a free Russia.

There were seven Surov sons, four daughters, and all were dedicated by some compulsive chemistry of their blood to that desperate and seemingly futile struggle. Father and five sons were killed on the way from Czar to commissar; one son, Kornei, rose through revolutionary trial to become a divisional commander in Stalin's army. And after Kornei, fired by his example and supported by his prestige, came young Mark: ardent cadet in the Communist corps, picked student attending the University at Moscow, Party investigator and factotum in Siberia, industrial pioneer at Komsomolsk. He presides over one of the early collectives. He sees the growth of the new autocracy, and the decline of the brief, snatched freedom his brothers had died for. He wonders at the new morality, he doubts the purges, he gags at the alliance with Hitler, and he takes up arms again as the German Panzers break into Russia.

So much is plain and factual and on the surface of things. It is not merely the history of the Surovs, but the history as well of the contemporary idealist everywhere. It is written in the papers and the memoirs for all to read. All men of good will have risen and fallen with the rise and fall of hope in Russia. Some, wiser or harder, could step away earlier from the spectacle and wash their hands of it. Others clung, to be shaken off forcibly. Inside Russia the dilemma was of another order: for to discover doubt within one's self was—and undoubtedly is—tantamount to self-destruction. That point certainly need not be labored here.

Mark Surov, having found himself, after a lifetime of front-line fighting, ranged against the society he had fought to bring into being, is thrust into that dilemma. His struggle now goes underground, not merely the

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cloak-and-dagger underground of illegal plotting—that comparatively happy underground of the Bolshevik struggle against the Czar—but the deep, silent, rending secrecy of the mind, the last refuge of man, whose every other dimension is boarded up. His struggle against his own conceptual world: this is the modern tragedy of the disillusioned Communist—and on this subtler and profounder level Mr. Soloviev's novel is less successful.

We have had other descriptions of this tragic drama placed before us, in Arthur Koestler's "Darkness at Noon," for example, or in Whittaker Chambers's more personal "Witness." Beside these statements, Mr. Soloviev's is markedly naive and shallow. His Mark Surov is revealed to be a flat figure devoid of depth. A man who has gone as far through fire and pitch as Surov cannot conceivably speak any longer in the accents of purity. Koestler and Chambers, each in his own way, made that quite clear. Surov remains a romantic convention much as the hero of any of the current "historical" romances. This is too bad in a novel so well equipped in its basic materials as this one.

Fiction Notes

COLUMBUS'S COMPANIONS: James Street's new novel, **"The Velvet Doublet"** (Doubleday, $3.50), is not, certainly, the best historical novel of the past twelve-month, but it is indisputably a good one, and it is enhanced by one of the most ingenious choices of a hero that I have seen. For it is the story of the nebulous Rodrigo de Triana—who in this book later becomes Madurra, the Moor. Rodrigo is the man whom even the most conservative and pro-Columbus historians acknowledge was the one who first cried *"Tierra!"* when San Salvador was sighted—and do not explain why the great admiral did not ever pay him the promised reward.

It is also the story of Columbus himself, and if it paints redheaded Christopher—though in the end it admits he dreamed dreams—as a shabby and scheming self-promoter who was not even a good sailor or good navigator, there are two justifications. First, it is Columbus as seen through the not-unprejudiced eyes of a man whom he had admittedly wronged. And second, it says nothing about the discoverer which, although either unproved or unprovable, was not at some time believed.

Added to this is a love story involving two beautiful women—Maraela

(*Continued on page* 57)

Faraway Places. One of the distinguishing characteristics of the latter months of 1952, in a literary way, was the number of good books about adventure in exotic lands. The trend continues strong into the new year: we have many fine books to review this week; we will have more in weeks to come. Africa, the Far East, the high seas—these are the faraway places where readers are finding escape from atomic age anxieties. From East Africa J. A. Hunter reports on his career as a big-game hunter in "Hunter" (page 14); from West Africa Rebecca Reyher describes her investigation of polygamy in the Cameroons in "The Fon and His Hundred Wives" (page 13); journeys through Cambodia and Indo-China in search of relics in one of the most mysterious of cities are recorded in Martin Birnbaum's "Angkor and the Mandarin Road" (page 15).

Gentle Duties of Conquest

WE CHOSE THE ISLANDS. By Sir Arthur Grimble. New York: William Morrow & Co. 340 pp. $5.

By Amy Loveman

IT IS not often that so fascinating a combination of personal history and informal anthropology turns up as this book of Sir Arthur Grimble's. It has adventure and novelty and wit to recommend it and a captivating blitheness of spirit. Sir Arthur is that best type of British civil servant who goes to distant lands, learns the habits and language of the natives, deals with them with the exactest justice, delves into their culture and traditions, and takes whatever comes of danger or deprivation in the course of his duty with an easy humor. He has, moreover, the Englishman's love of the open, and a fluent pen to depict landscape and nature. Lovely descriptions of scenery make a frame for his portrayal of island life. But it is his description of the people and their ways and his recital of their myths and legends which make his book enthralling.

Long before the Second World War had made the name of Tarawa known to the American public Sir Arthur Grimble, plain Arthur Grimble then, had begun his acquaintance with it and with other central Pacific islands. He was a young and timorous British civil servant, on the threshold of his professional career, when in 1913 he found himself nominated for a cadetship in the Gilbert and Ellice Protectorate, and a bewildered, but eager youth, newly wed, filled with vast ignorance, vast hope, and alternating fear and determination, when in 1914 he set out on a service that was to keep him in the Pacific until the middle of the Second World War. "We Chose the Islands" deals with the first six years of his experience there.

—By Thomas Pomfret, from "We Chose the Islands."

It deals with them wittily, gaily, but yet with scientific exactitude. Sir Arthur had an observant eye and unquenchable curiosity, and he made it a point to make friends with the natives from his early initiation as a guest into one of the best Baanaban families when he committed the unpardonable oversight of failing to belch loudly after a friendly draught of cocoanut milk to his final eerie visit to the shack of a sorceress who summoned whistling ghosts about him. He attended their ceremonies and watched the working of their courts, investigated their religious beliefs, and took part in their festivities. Always there were new and surprising experiences. There were domestic crises, as when clouds of cockroaches came flying into the house; or when a nineteen-year-old girl put a spell on the Grimbles' oven in the hope that its baking would become so execrable as to induce her brother to beat his wife, her hated and hateful sister-in-law (and succeeded); or when a Gilbertese young woman offered herself tearfully for Sir Gilbert's

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nightly comfort after his wife, about to bear him a child, had presented the girl with a bottle of scent, all unknowing that in Tarawan custom the gift obligated the recipient to act as substitute wife until the expected baby had arrived. There was the hair-raising occasion, early in his island career, when Sir Arthur, feeling that the prestige of the British Empire demanded his acceptance, allowed himself to be taken octopus hunting—a horrifying business since it was accomplished by Sir Arthur's diving under water, offering himself as bait to the octopus while a native, standing on the coral reef above him, thrust a spear into the fish as it began to wind its tentacles about its human prey.

And there was the occasion of the porpoise calling. Porpoise, it appears, is a diet essential to chieftainship since it produces the bulging paunch which is the proper accoutrement of a man

of rank. "You," said a native to Sir Arthur, "are in truth the skinniest white man ever seen in these islands," and finding that unfitting for one of a ruling race proposed that he persuade his Tarawan kinsmen, hereditary porpoise callers, to summon the porpoise-folk from their home under the horizon in order that Sir Arthur might wax fat upon them. Great were the preparations for the event. All day the women and children wove wreaths and the men waited, and toward evening the most expert of the callers whose gift it was to have his spirit depart from his body in a dream to summon the porpoise, came hurtling through the screens of his shack, and galloped down to the beach, shouting to the people to follow. They came with cries and cheers, and began crooning for the fish, and, lo and behold—But why finish the story? Let Sir Arthur tell it, and the beautiful myths of the people as well. Among them is one poetic legend which closely approximates the Biblical story of the expulsion from Paradise and the Greek legend of Pandora's box.

The light and the serious are happily commingled in Sir Arthur's narrative; it is full of fascinating fact and equally full of a delightful buoyancy and wit. This is the best kind of adventure book, written by the best kind of adventurer.

One Hundred Problems Plus

THE FON AND HIS HUNDRED WIVES. By Rebecca Reyher. New York: Doubleday & Co. 318 pp. $3.95.

By Ashley Montagu

A YOUNG Anglo-American nun, working in Bamenda Province, British Cameroons, published an article relating what she had heard about the injustices of African marriage in her province. The person mentioned most frequently in her article was the chief or Fon of Bikom, who was said to have at least 600 wives. Sister Loretta's story was picked up by newspapers all over the world.

Sister Loretta's article, and the supporting protests which followed it, eventually reached the Trusteeship Council of the United Nations in the form of a petition. The Council appointed a commission, and the latter journeyed to inquire into and discuss the matter with the Fon of Bikom on the spot. Returned to Lake Success, after a very brief visit, the U.N. Commission announced that the private life of the Fon was outside its jurisdiction, and that was that.

But not quite. Rebecca Reyher, who in just such matters had had some experience with another African tribe, which she described in her excellent book "Zulu Woman," was not satisfied with the U.N. Commission's report. She therefore decided to investigate the facts for herself. She did. "The Fon and His Hundred Wives" represents her minority report on what she found.

Mrs. Reyher, who has achieved the elegant age grade of a grandmamma, traveled out to West Africa alone to visit the Fon on his scarcely accessible mountain-top fastness. The preparations—both psychological and physical—for such a journey must be made with foresight and skill. No longer a tyro, Mrs. Reyher seems to have known exactly what to do—even to putting a highly polished red coat of paint on her fingernails—and her account of this part of her experience is as interesting as it can be.

Apart from being an absorbingly interesting account of her voyage of exploration, as well as a delightfully entertaining narrative, Mrs. Reyher's book represents an important human document. It is to be hoped that it will play a role in helping to liberate African women from the slavery and cruelty of which they have so long been the unhappy victims. It is to be hoped, too, that the United Nations will take a leaf out of Mrs. Reyher's book, and learn from it that, while stiff shirts a commission may make, it is the human heart behind the sternum that is the important thing. The U.N. Commission failed in learning the truth, where Mrs. Reyher with a less formal, more human, approach succeeded. I wonder whether there was a single woman on the U.N. Commission.

Mrs. Reyher learned a great deal about the Fon and his wives long before she got to see him. Her pen portraits of everyone from whom she gleaned her information reflect something of the warmth of her own nature—she is sweet where others might have been acid. All persons mentioned in the book are referred to by their own names and are really real. It must have been somewhat difficult to navigate a course through the rocks and reefs of so many living personalities, but Mrs. Reyher, both in Africa and in her book, has contrived to do so with eminent success.

The Fon and his wives are most sympathetically (in the Italian sense of that word) portrayed, and one has the feeling that these portraits are as full-rounded and as authentic as they could be. Mrs. Reyher, not unsurprisingly, found the Fon and his people about as human as people are anywhere—neither more nor less so.

There have been some who have argued that polygamy is an admirable institution. I have, in fact, recently heard a high-born Nigerian lady assert that she would much rather be a member of a polygamous household than of a monogamous one, and since there are a million and a half "surplus" women in the United States, I have even heard the case for polygamy argued as a solution to that problem. It is conceivable that under certain conditions polygamy or polyandry might be a workably happy arrangement. In Bikom and elsewhere it has not proven so, and the interested reader of Mrs. Reyher's delightful book will learn the reason why.

Ashley Montagu is chairman of the anthropology department at Rutgers University. His books include "Man's Most Dangerous Myth: The Fallacy of Race" and "Statement on Race."

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Before the Machines Came

HUNTER. By J. A. Hunter. New York: Harper & Bros. 263 pp. $3.50.

By Joseph Wharton Lippincott

THERE are many books on Africa and its big game animals, but none that quite equals this one by an author who may well be called the greatest of living hunters. This remarkable volume rounds out the story of the heyday of big game shooting in the most fabulous game country of the world.

John A. Hunter, a native of Scotland, journeyed to East Africa while still a boy. He found the plains swarming with wild game, every corner like a hunter's dream. Elephant ivory and rhino horns were valuable; lion hides sold for an English pound each, leopard skins for nearly as much, and such beasts as lions were regarded as dangerous vermin. So he, a hunter at heart, set right to work, with only a native boy as companion and a heavy old rifle that his uncle had brought back from the Boer War. His best record was eighty-eight lions and ten leopards killed in ninety days.

Mr. Hunter digresses for a moment from his hunting experiences to observe that there are few sights in nature more terrible than that of a charging lion, for he weighs around 450 pounds, comes at a speed of close to forty miles per hour, and can "knock you down as easily as a man overturns a mushroom with his foot." Several of the tombstones in the Nairobi graveyard bear the simple inscription "killed by a lion," and it will be remembered that in the Tsavo area, during the building of the railroad, lions killed so many of the Indian coolies that construction had to be stopped until the man-eaters were shot.

Mr. Hunter hunted every type of big game in Africa, both as a white hunter and as an employe of the game department doing control work, and established various records that now can never be beaten. Five animals are given as those that cause the vast majority of hunting fatalities: the elephant (the most intelligent), the buffalo (which can see, hear, and scent equally well), the lion (that can hide himself in sparse cover and hit high gear at the first bound), and the leopard (which, in his opinion, is the most dangerous and which in charging leaps always for a man's face, trying to tear out his victim's eyes with his germ-laden foreclaws while his rear talons are equally busy). In chapter after chapter he gives striking examples of the prowess, fury, and terrible vindictiveness of these five when aroused.

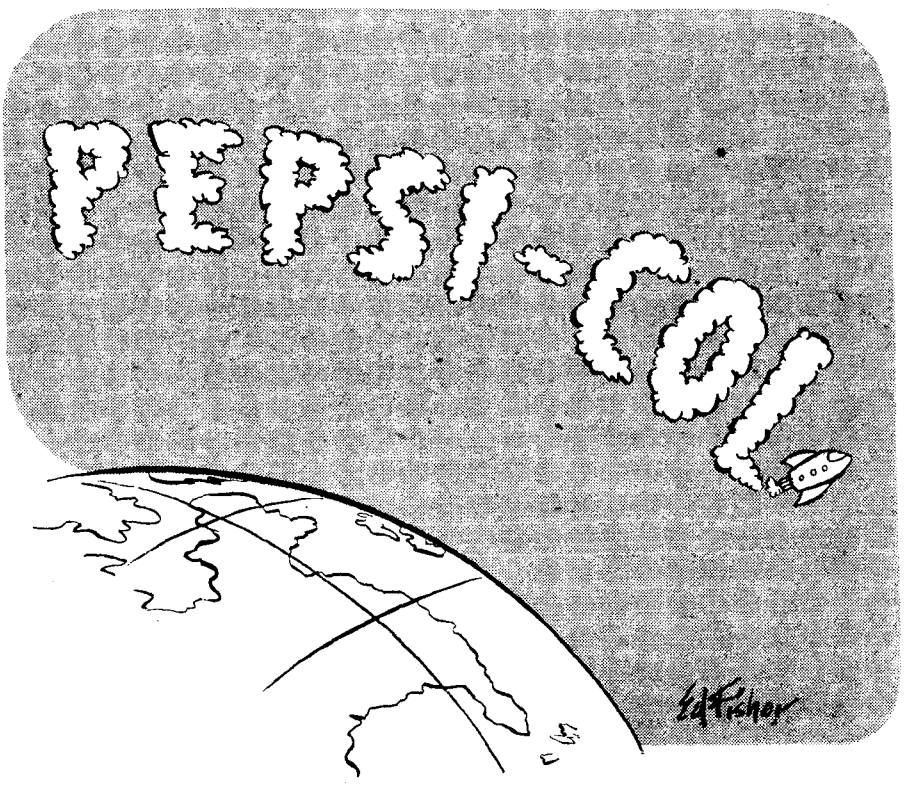
In one case, a suddenly-charging leopard knocked down two natives, leaped on another whom he mauled about the face and bit in the shoulder, seized a fourth by the arm and ripped him open with both forepaws and hind legs, then was shot by Mr. Hunter, who pushed his rifle muzzle against the beast's thick neck. All this in only a few seconds. Leopards, nevertheless, are now widely protected because they keep in check the hordes of destructive baboons, harder on crops than the big cats.

With rhinos, Mr. Hunter has had one narrow escape after another. He tells of killing 163 on one government assignment during the course of which, in a tangle with three rhinos at once, he saw one of them crash past him with a native scout hanging on his horns. He shot the rhino in the shoulder, whereupon the beast fell and the scout flew off his horns like a rider whose horse has refused at a jump. The scout lived. In the charge, he had grabbed the foremost horn and held himself clear of it while the rhino thundered through the bush. On another occasion a scout saved his life by leaping into the air with legs apart as the charging rhino reached him. He cleared the front horn and was only lightly touched by the one behind it as the rhino jabbed upwards and threw him into the air.

Frequently herds of elephants raided native villages and destroyed their meager crops. Hunter was directed to deal with one such herd. He stalked them and dropped twelve in the spectacular fracas that followed. He got the ivory for his dangerous assignment, and the starved natives got the meat, working wildly to cut off great hunks of flesh, and when they were thirsty, drinking "the water in the dead elephants' guts."

Hunter was at his best when given the job of destroying rogue elephants, those huge, rampaging, lone bulls with malice toward all. Such a brute, stamping out native huts, annihilating crops, and killing men, is vividly described in the opening chapter. The hectic stalking took days, then the bull suddenly saw his pursuers and without warning, charged. Almost before Hunter could raise his rifle, the elephant was on top of him, screaming with rage, his ears folded back close to his head. Hunter fired for the center of his skull and the bull seemed to hang in the air above him before coming down with a crash.

Mr. Hunter was one of the last of the old time hunters. Both the wild native tribes and the seemingly limitless game as he first knew them are gone. Old Africa has passed and he saw it go, leaving, however, one of the greatest stories ever told.



Joseph Wharton Lippincott, a big game hunter himself, is the author of "Wilderness Champion," "The Wahoo Bobcat," and other books.

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The Rapacious East

ANGKOR AND THE MANDARIN ROAD. By Martin Birnbaum. New York: The Vantage Press. 167 *pp.* $6.

By Ely Jacques Kahn

THE newspapers recently announced, casually, that the King of Cambodia is assembling his troops near Angkor to proceed against rebels; in the same issues, another statement appears concerning the massing of French soldiers to the east, near the Chinese border. This means very little to those who think of Indo-China as just another Far Eastern area, but to anyone who has had the good fortune to travel in the jungles or knows the fascinating history of the entire region, the possibilities of damage to the few relics become real and serious.

Martin Birnbaum writes of a journey to Angkor and its vicinity not only as an experienced traveler, but as a trained expert whose record as an art dealer of prominence gave him a double incentive to write of Indo-China with affection and still report on factual data which implies considerable research far beyond the scope of the tourist.

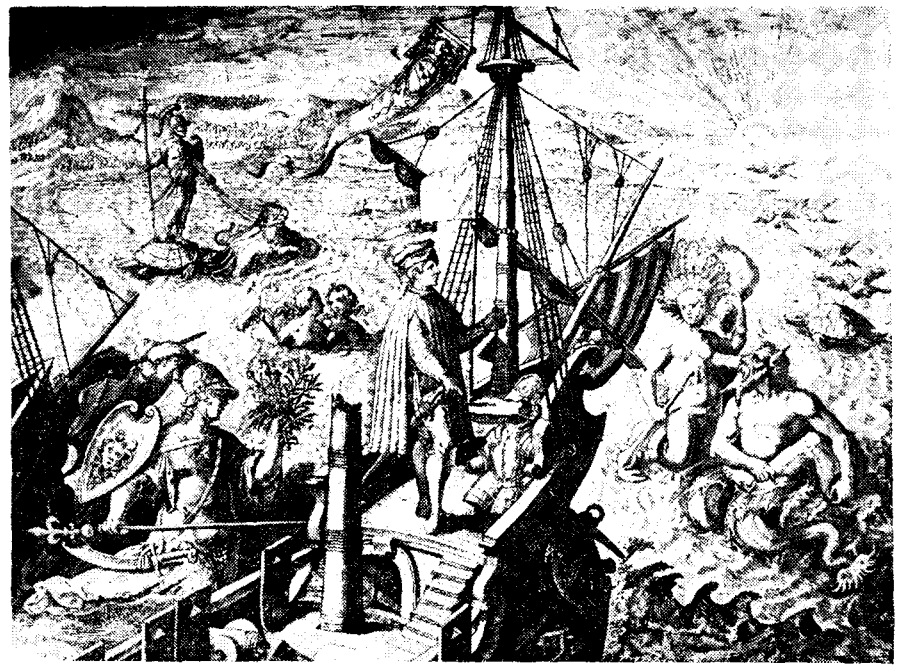
His book consists of two essays—one devoted to Angkor and Cambodia, the other to the Mandarin Road, the path that historically and practically leads from Cambodia eastwards toward China. The Angkor section is a somewhat rambling story of Mr. Birnbaum's second journey through the jungles to Angkor and describes his experiences at a moment when traveling was still a safe and entertaining experience. Birnbaum is sensitive to the wild beauty of a deeply green jungle, hiding, as though intentionally, the sparse records of an important culture. The record is difficult to discover, but from the ruins of countless monuments, covered with sculptures of major vitality, one can understand the impact of China and India and quite definitely reflections of Western civilization as well. The great buildings of Angkor Wat have a curious recollection of Greece or more particularly what the conquests of Alexander the Great brought to India. There is no actual detail as evidence, but one gathers an impression of orderly thinking and breadth of conception that may well have been inspired, indirectly, from Greek sources.

Mr. Birnbaum's book gives an interesting and well-documented story of the Khmer people who built the ruined cities, already found and still to be found in the jungle. The photographs that illustrate both essays were made by him and help materially to visualize the fascination that has drawn visitors to Saigon and then, by very indifferent transportation, to Pnom-penh and nearby Angkor.

The Mandarin Road essay is devoted to Birnbaum's visit to Hanoi and the neighboring China Sea. Where the culture of Cambodia has characteristics of a positive nature, closely allied to Siam and reflecting India, the lands nearer China were, naturally, more influenced by China and Chinese tradition. Birnbaum draws an interesting picture of another civilization, the Cham, of which we know very little, and illustrates this story with his own photographs.

The strange forms of the rocks and islands of the Bay of Halong are as curious as the stories and legends he relates. Curious also are the architectural remains which are quite different in spirit and detail from the Khmer architecture and, though reminiscent of Chinese forms, indicate a developed culture as markedly individual as the Cambodian forms vary from any Indian prototype.

Mr. Birnbaum is the trained traveller who looks at scenery, people, and buildings with a keen eye and a sharp appreciation for their human and artistic values. The book leads one through an intriguing land with a scholar who knows the background and enriches a visit with a good deal of pleasant minutiae. Much of this is neither art nor science, but merely the rich zest of enjoying a guided tour in good company.



—Culver.

A 1521 allegorical representation of Vespucci's voyages of exploration.

Wondrous Unknowns

TRAVEL AND DISCOVERY IN THE RENAISSANCE, 1420-1620. By Boies Penrose. Cambridge, Mass: Harvard University Press. 369 *pp.* $5.

By Garrett Mattingly

WHEN this civilization of ours is deader than ancient Egypt's and has receded so far into the past that it will be hard for schoolchildren to remember whether the pyramids were built before or after the cathedrals, we can be sure that, as long as there are schoolchildren at all, they will be taught one thing about us. We were the first men to find out about the whole globe, the first by travel and exploration, by colonies and trade, to begin making every part of it aware of every other part.

The conquest of the ocean was the greatest feat, the most significant single achievement of Western European man. The little wooden cockle shells which forced their way into unknown seas were machines more pregnant with the future than anything we have built since. Indeed, without them, we should scarcely have built the others. So much of the whole subsequent transformation of Western

(*Continued on page* 61)

Garrett Mattingly is professor of history at Columbia University and the author of several works on the Renaissance period.

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The Saturday Review

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The Novel & the Facts of Life

CONTEMPORARY novel writers are finding it difficult to invent heroines who resemble the human beings we see around us. Aside from the fact that normal women are not suitable as protagonists for the violence and misanthropy that form the substance of modern fiction they are difficult to cast as wildly passionate and vengeful sinners.

For the outworn plot of a wife's infidelity or her suffocating domination of her son, the only substitute today is to create a vicious female, labeled from the beginning—as Steinbeck, before she had appeared on the scene, named the prostitute and murderess in his last novel a demon. The neurotic wife driven insane by the monotony of her life, the homosexual, the hopelessly libidinous woman are now created to give life and movement to modern fiction.

The fact is that the middle-class American woman today is outwardly and almost aggressively self-satisfied. She has obtained, or can obtain, most of what she wants. It is only too obvious that the ardent feminism of the early years of this century has waned to such an extent that it now offers women neither light nor guidance. It can be argued that it is no longer a necessary cause since the present generation of young women have solved the riddle of the sexes, are reasonably content with their lives, and have no wish to disturb the equilibrium they have achieved.

It can also be argued, in spite of outward appearances, that the young married woman is not as secure as she has assumed. Instead of the old rivalry or jealousy of man's superior position she has assured herself that she has equality, and she permits without protest the men who like to play with statistics to prove that she is now satisfied with her status and is all the happier for it. Few people who are interested in what used to be called the war between the sexes have forgotten two articles and an editorial in *Fortune* several months ago analyzing the place in the industrial scheme of the wife of the younger executives of large companies. If they were not acquiescent or were too ambitious or too intelligent or likely to be concerned with office politics, their husbands might not get the job they wanted, or might fall off the third rung of the ladder and break their careers. They must not drink too much, talk too much, or exhibit *The Atlantic Monthly*. In some cases the vice president might drop around at breakfast time to see that the children were properly fed and their mother modestly dressed. There seemed to be no doubt in the mind of the authors that all was well in the domestic department of American industry if wives were regimented and apparently cheerful.

In April of this year 266 wives of Yale men who had graduated fifteen years earlier answered a formidable questionnaire. The results were analyzed and published in the November issue of the *Yale Alumni Magazine*. While these ladies were not exactly members of the younger set, the overwhelming majority of them had behaved in the same manner. Mrs. Median Yale, '37, had two and three-tenths children, voted as her husband did, was a Republican, occupied herself in projects involving the children, working on the place, or with outdoor sports, church on Sunday, family visits, and informal entertaining. Her family income was over $10,000.

This is a rosy picture of contented family women in a dark world. But there are two or three things wrong with it. Mrs. Yale and the great majority of *Fortune*'s young women are destined to have an average lifespan of seventy and to outlive their husbands by far too many years to contemplate with pleasure. Whatever talents they revealed in school and college will then be useless as money-makers. Their children will depart for marriage and jobs when they are forty-five. Taxes and death duties will deplete their inheritances. Twenty-five years is too long a time to live as they must live! It is admirable that they are now contented, but a new form of feminism needs to be invented to teach them the facts of life before it is too late. But the American novelist is not interested in tragedies involving older women. —H. S.

Evening in Messina

By Harold Vinal

HERE in drowsy Messina
the women weep by the waters.
The shadow of the nets falls on their hearts.
Murmuration of sea is their pulse beat;
the throb of waves, their elegies.
Long since the sheaths of love that bound them were broken,
long since they left their flowers on the altars.
Now they weep by the tide for days that are gone.
The shadow of the nets falls on their hearts.
The bright-painted boats at the water's edge
have empty oar-locks.
Who will row the maidens into the sun,
loosen their blouses in the wind,
untie the skirts of their dark dreams?
These are the women who weep by the earthquake waters,
whose tomorrow is yesterday.

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LETTERS TO THE EDITOR

Secrecy Is Necessary

▶ I AM IRRITATED from time to time by articles deploring the discovery of atomic fission because of its use in warfare upon innocent bystanders, especially the deploring of some of the scientists which implies that the secrecy surrounding the study of atomic energy is as murderous as the bombs ["The Scientist As Hamlet," *SR* Dec. 13].

In a democracy the little people may properly assume a small share in the responsibility for the determination of policy; under totalitarianism they haven't a chance. But even in a democracy the little people must depend upon the leadership for information and education. It is, however, unfortunately true of a democracy that anyone who makes noise enough can attract a following and thus become a leader of sorts. It is therefore incumbent upon those endowed by nature with superior intellects to accept comparable responsibility, particularly for providing sufficient information in readily assimilable form for the little people to make best use of their own talents. (It must be remembered that in an election the votes of the intellectuals are of as much value as a pinhole in a snowbank.)

The scientists, presumably, are gifted with superior intellects. But again it is unfortunately true of a democracy that people at all levels of intellect interest themselves largely in matters pertaining directly to the narrow fields in which they are employed, their education being geared to making a living, rather than tuned to living a life; for they are quite free to devote their entire energies to material progress and silly entertainment. The sad fact is that physicists and chemists who might so easily understand the life sciences and assist in the dissemination thereof know little of anthropology, less of psychology, and nothing of the 'ology of the emotions. The latter, if there were such a separate and distinct branch of learning, would investigate how and why people love (or hate) their neighbors as themselves. Such information would probably be worth more to people generally than the intricate intimate secrets of the atom which very few people could understand anyhow, but certainly worth more than articles deploring secrecy anent the bombs when surrendering the secrecy could benefit none but aggressor nations.

P. B. KIMBALL.

Rumford, R. I.

Misunderstanding Cleared

▶ IN THE COURSE of my article on Communist conformity ["Collision with the Party Line," *SR* Aug. 30], I happened to refer to James T. Farrell as one of the literary gods of the Popular Front in the 1930's. Mr. Farrell has objected to this in rather strong terms. I would like to clear up any misunderstanding.

THROUGH HISTORY WITH J. WESLEY SMITH

"Mr. Dick Turpin here has kindly consented to act as my escort—I'm a little worried about carrying all this money."

My reference to Mr. Farrell was not intended as a slur on either his artistic or political reputation. I mentioned his name only because his novels had made a strong impression on me in the middle Thirties. I identified his name with the left-wing movement of those days. I believe he was one of the most famous authors in attendance at the First Writers' Conference. There is little doubt in my mind that the so-called Popular Front hoped to keep him as one of its official heroes. But as Mr. Farrell rightly points out in a letter to me, he was one of the first prominent American authors to resist Communist pressure and to expose the hollow ideological pretensions of hand-me-down "Proletarian Literature."

I hope my passing reference to Mr. Farrell leads no one to a false conclusion regarding his known opposition to subsequent Popular Front congresses.

BUDD SCHULBERG.

New Hope, Pa.

Jesus in a Tough World

▶ APPARENTLY KEVIN O'MALLEY has been taken in by the traditional sentimentalized picture of "gentle Jesus, meek and mild," for he asserts that "in its true form, Christianity could appeal only to the unusually tenderhearted and extremely sentimental" [LETTERS, *SR* Dec. 13]. Renaissance painters, Christian ascetics, and other world-weary souls have contributed to this characterization, and as a consequence Christian ethics are assumed to be merely a refuge for ethereal dreamers by hardhearted practical men.

However, the credible parts of the Gospels present a somewhat different picture of Jesus, that of a man exhibiting indeed a compassionate love of mankind, but a man of great personal magnetism and supreme self-confidence, contemptuous of the trivial legalism that so engrossed the Pharisees. His militant pacifism, his steadfast adherence to principle, and his solitary courage were not the qualities of a man bogged down in a syrupy mixture of tenderness, meekness, and humility. To support this contention I can do no better than quote the following passage from Harry Emerson Fosdick:

> Jesus's ethic was expressly meant for this tough world, where goodwill and fair play from others are often not to be counted on, and where, if because of that we justify our own ill will and inhumanity, there is no hope. For then mankind will go on, evil always met by evil, hatred met by hatred, violence arousing violence, injustice calling out injustice.

C. W. GRIFFIN, JR.

Erlton, N. J.

Spirit of the Nazarene

▶ CONGRATULATIONS ON DARING to print the poem "The Risen Christ," by John Presland [*SR* Dec. 13]. It must have irked Mr. Kevin O'Malley who wrote he had no use for the compassion of Jesus in the modern world. The *lack* of this quality is just what ails mankind. When great historians and psychologists like Toynbee and Overstreet affirm the only salvation for the future consists in the spirit of the Nazarene, should it not have some value?

BLANCHE SHOEMAKER WAGSTAFF.

New York, N. Y.

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Humor. Once a year, and usually about this time of it, the publishers present enough volumes of risible material to allow us to hazard an answer to the question: Whither American Humor? This year, as in 1950 and 1951, the book most useful for this purpose is Untermeyer's and Shikes's "Best Humor Annual," reviewed on page 60. Everyone who enjoys a laugh will be delighted by the evidence it offers that our humor is entering a mellower era. (Notable exceptions: Abner Dean's cartoon dissection of parties, "Come As You Are" [*SR* Dec. 13] and S. J. Perelman's "The Ill-Tempered Clavichord" [page 59].) To many Americans the British sense of humor, or lack of it, is a perennial cause for perplexity. Yet almost everyone this side of the Atlantic will find chuckles aplenty in Rosenberg's and Cole's "Best Cartoons from *Punch*" (*SR* Dec. 13); Stephen Potter's "One-Upmanship" (below) is for more special tastes. A time-honored theme for humor is the American innocent in England; H. Allen Smith uses it again, and well, in "Smith's London Journal" (page 59).

How to Become Lord Mayor

ONE-UPMANSHIP. By Stephen Potter. New York: Henry Holt & Co. 177 pp. $2.75.

By Lee Rogow

STEPHEN POTTER is the world's great authority on the plonk, the ploy, and the gambit. With the proper study of his handbooks on these items, any man can triumph in that popular sport of Western civilization, which is demonstrating your own superiority over one's grotesquely and shamefully inferior contemporaries. The triumph is sweet enough when scored over strangers and casual acquaintances, but Mr. Potter is aware that the high octane spark is produced when one can go one-up on one's dear friends.

Mr. Potter's first volume in this extended study of the social harpoon introduced "Gamesmanship," or the Art of Winning Games Without Actually Cheating. Realizing there was a need for a guide for non-sporting and sedentary adherents of Unsportsmanship, Potter produced "Lifemanship," or The Art of Getting Away with It Without Being an Absolute Plonk. The newest compendium is "One-Upmanship," a broad survey of Lifemanship as it is practised in different fields. It may be said that "One-Upmanship," the new work, raises the craft of Lifemanship to a new low level.

There is, for example, an entire chapter on Doctorship, Patientship, and the Health Ploy, all dedicated to overcoming the natural one-upness of doctors. What can be done about the doctor's ability to suggest by his manner that the patient's bedroom is surprisingly disordered? that he, the Doctor, goes in for a more up-to-date type of pajamas than the ones he observes the patient to be wearing? that the patient is (a) much sicker than the doctor cares to let on? or (b) a dithering hypochondriac? Potter's manual gives the patient some chance in this admittedly unequal contest. He discards the old fashion of briskly remarking after the doctor's diagnosis, "Do you mind if I bring in an important man for another opinion?" This leads only to paying an extra fee. He does report, however, that certain young married couples have achieved success by having trained their youngest child to say in a clear voice when the doctor appears, "Mummy, I don't like that man."

Doctorship and Patientship consume but one chapter of this treatise. There are other useful hints on Winesmanship, or how to order the cheapest-but-one wine on the list and make it seem like an occasion; Troutmanship, or how to be a great fisherman without wetting a line; Litmanship, on how to be a great reader without reading a line, etc. There are even instructions on U.S. Manship, by which an American tourist in England can go one up on his British cousins simply by looking at the newest and most modern building in sight and raving about it as "quaint." What does this do to the Marshall plan?

Potter seems to have won a huge band of followers, for I begin to see the practice of One-Upmanship everywhere about me. At the opening of "An Evening with Beatrice Lillie," I was shouting "Bravo" at the final curtain when a practised Lifeman beside me coolly called, "Brava!" He was one up.

On another occasion I was doing the Double-Crostic in this magazine when a postgraduate Lifemaster declared that since I was interested in puzzles he would buy a subscription in my name for the *London Times*, which contains, he explained, the most difficult puzzles on earth. Having already gone one up on me (the subscription, it turned out, cost thirty-five dollars a year), he then remarked, "Of course, you may have some trouble with the puzzles because many of the definitions involve English idioms." Not British idioms, mind you. English idioms. That ploy gave him the hole, the match, and the tournament.

If you would like to destroy your friends, or at least make them feel

(*Continued on page* 59)

"This is my first flight, but I feel very much at home up here."

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The Saturday Review

WORLD TRAVEL CALENDAR

When, What & Where

HORACE SUTTON

ONE of the most urgent catechisms for the traveler, orthodox and unorthodox, centers on the questions: "what, when, and where." The most carefully planned trip often goes awry when the tourist learns that something interesting, colorful, or significant is happening the day before his arrival or the day after his scheduled departure. Anyone who has ever wandered as far as Cousin Mathilde's for the week-end has doubtless run afoul of the local citizen who says, "Just in from the city, eh? Too bad you didn't get here yesterday for the County Pageant and Sausage Roast."

For the tourist, at home or abroad, the trouble all too frequently is that sausage roasts and Sibelius Festivals, cornhusking bees and a visit by Albert Schweitzer to Colorado's Aspen Festival, seem always to be taking place a month or a mile away.

The Saturday Review decided to do something about this hazard for the tourist who is really concerned with being on the spot on the date when outstanding events of cultural, folkloric, musical, scientific, trade, dramatic, or sporting interest are occurring. To that end, *The Saturday Review* has compiled a WORLD TRAVEL CALENDAR FOR 1953, a new and unique guide that will enable the traveler away from home next year "to be there when it happens," whatever it is, wherever it is, whenever it is.

Month by month, the Calendar on twelve full pages lists 365 events, one for each day of the new year, that represent the cream of tourist attractions in forty-nine countries around the world, of which the most notable is the June coronation of Britain's Queen Elizabeth II in London. Readers are invited, even urged, to stow away this first issue of *The Saturday Review* for 1953 with its comprehensive WORLD TRAVEL CALENDAR so as to be able to use it in planning trips and vacations around these not-to-be-missed events. There are dates here due to mature in Helsinki and Hong Kong. International conclaves are on the boards dealing in such varied interests as wine and Wagner, Casals and cattle, sports and Shakespeare.

Saturday Review readers travel widely in search of the unusual, the colorful, the significant event. The purpose of the WORLD TRAVEL CALENDAR is to make your planning easy and profitable.

Anybody, for instance, who has been entertaining vagrant thoughts about Hawaii ought to know that the big sausage roast out there is Aloha Week, which has a habit of taking up part of October. No point in arriving there just after the Week is over, or leaving just before it starts. No point at all.

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even though all of California knows that Hawaii is pretty glamorous in any season. But during Aloha Week paddlers in outrigger canoes are bid bon voyage in a flurry of Polynesian pageantry that includes hula girls and robed priests, then to race fifty-three miles from Kaunakakai to Honolulu. Planes drop orchids on arriving ships. There is a festival of classical Japanese dances, of hula girls and Filipinos and Samoans. The next night visitors eat pig roasted in a pit, nibble on fresh pineapple, and watch the hulas by torchlight.

Maybe you'll be in Europe in the winter. If you can't have Christmas at home, you won't forget it if you go down to spend it in the strange little Provençal town of Les Baux in Southern France. Shepherds and villagers climb the worn cobbles which pave, after a fashion, the ancient hills, and put on a pageant of the first Christmas that is broadcast over the land.

If you're dreaming about the Western plains of Canada next summer it will be more fun if you plan to hit Calgary, Alberta, in time for the grandfather of all rodeos, which is the Calgary Stampede. The town goes ranch-happy, everybody gets into chaps and boots, and cowhands flip flapjacks in the streets while tourists stand in line for them alongside Mounties, Blackfeet Indians, and trappers. About the same time, across the sea, Italian citizens of the town of Siena gather in that wonderful square for the annual Palio, which is a brand of mayhem on horseback in medieval costume. And down in Williamsburg, Va., a troupe unfolds a drama about the early days of the Virginia Colony in a lakeside amphitheatre. Frigates sail the water, belch flame, and climax the proceedings with the Surrender at Yorktown.

So many Americans travel through foreign lands in hermetically-sealed first-class, antispetic tubes, bringing along their own coffee, nibbling on their own biscuits and candies for sustenance, never knowing the pungent aroma of a Gauloise or the perfume of a Caffé Expresso. There are also the people on the jim-dandy, tied-in-a-bundle, packaged excursion, hitting the high spots and avoiding the people in their native habitat. Travel people will tell you that this type of traveler is giving way, fortunately for all hands, to those who take the FIT, the foreign independent tour. And it is the FIT traveler who really gets into the heartlands, stopping at the *auberge,* lunching at the pub, and helping to establish internationalism at its basic level.

The independent traveler can make his trip an enriched experience as well as a vacation by a little nimble planning beforehand. A huddle with a travel agent over a calendar of world events during the year ahead can put him in Salzburg for the music, in Avignon for the drama, in Elsinore for Hamlet, at Echternach and Durban and Jacob's Pillow for the dance. It can enlarge the horizon, inspire ideas, create a vista, nurture an interest, cultivate a curiosity. What's more, it doesn't cost any more than the high road that runs from the Tower of London to the Tower of Eiffel to the Tower of Pisa.

IT'S THE back road to the out-of-the-way place that's the rich road, but the possibility of finding it yourself is chancy. I like to dream, for instance, over the pure circumstance that introduced me to zeppole and the ways of Little Italy. I had been living in New York for twenty-five years, which was all of my life up to that moment. Zeppole and the people who make it had been there a good deal longer. Strolling past Chinatown one soft September night we burst suddenly on a great fair set up on the streets of lower Manhattan. As we walked towards the lights, strung in arches from house across to house, music and bustle came to us in the night, crowds thickened, and tantalizing smells wafted up from the sidewalks.

Soon we were surrounded on all sides by stout jolly ladies who were rolling lumps of dough and others who were plunging the lumps into cans of deep fat. "Zeppole" the signs said, and so did the barkers hustling in the customers. Zeppole production always fell behind the demand, but if you struggled and pushed and pleaded and waited, you came away with a bagful, hot and brown and covered with a snowfall of sugar.

On other corners other ladies nursed bubbling pans of *salsiccie forti,* which are hot sausages of pork meat, red and green peppers and caraway seeds. Small octopi boiled in other pots and *calzoni* sizzled to a crisp in a jacket of dough that held cheese and bits of ham. Strings of hazel nuts and dried figs hung from the stands, and one could edge through the crowd nibbling *ceci* beans, which are chick peas, while the bands, perched on second-story platforms, split the smoky air of Mulberry Street with "Funiculi, Funicula."

New York's Italian district had been holding this al fresco festival every year in honor of San Gennaro, a saint who was martyred in the early Christian days while still in his twenties. Naples holds a San Gennaro *festa* twice each year, but it takes its doings more seriously than the colony across the seas. Neapolitans pray before a vial of pure crystal believed to hold the blood of the saint. If the blood begins to boil the times ahead are all right. But if the blood remains immobile, then tragedy is in the offing, and so it was when Vesuvius once erupted, when the plague struck, and when the bombs fell.

The local Italian colony recognizes the religious aspects of San Gennaro, but it spends most of the time singing and dancing and eating and being everybody's idea of what a rich-living Italian ought to be. I think Italy and I found a sort of rapport down there on Mulberry Street which we later expanded to the Via Veneto and points south.

I consult the calendar and make a date with San Gennaro every autumn now, along with the trees that turn color on the Merritt Parkway and the chestnut vendors who huddle on the street corners in the early dark of the afternoons. I'm kicking myself for all the years that San Gennaro and I were running our separate ways. If I had only consulted an Italo-American calendar I could have started in on zeppole years ago. Now for you there is a calendar of all the world, and indeed, all the world awaits you.

Just turn the following pages and your armchair will become a plane or a boat, a train, a car, or a buggy, and you will be off on a trial spin around the world to see the events and places you won't want to miss in '53.

The WORLD TRAVEL CALENDAR FOR 1953 that follows was prepared by Robert Meyer, Jr., author of "Festivals USA" and of the forthcoming "Festivals Western Europe." Mr. Meyer also prepares the travel calendars that appear in *The Saturday Review* the first issue of each month.

While every effort was made to confirm the correct dates and places of events in the following calendar, some changes are inevitable during the year. Americans who plan to attend festivities in other countries should check latest available information with their travel agent or with the U.S. tourist information offices of the foreign Governments concerned. Changes will also be reported in *The Saturday Review* WORLD TRAVEL CALENDAR each month.

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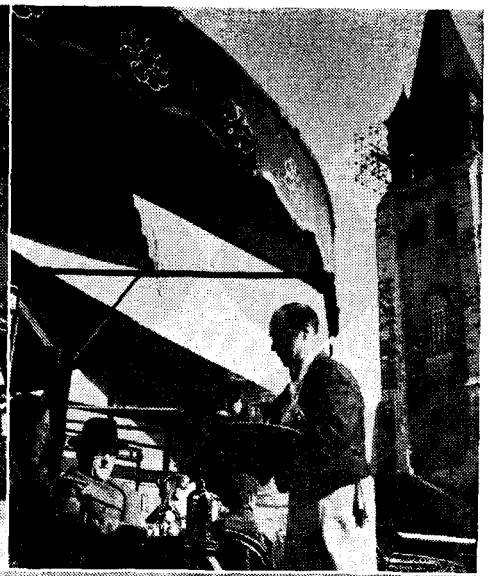
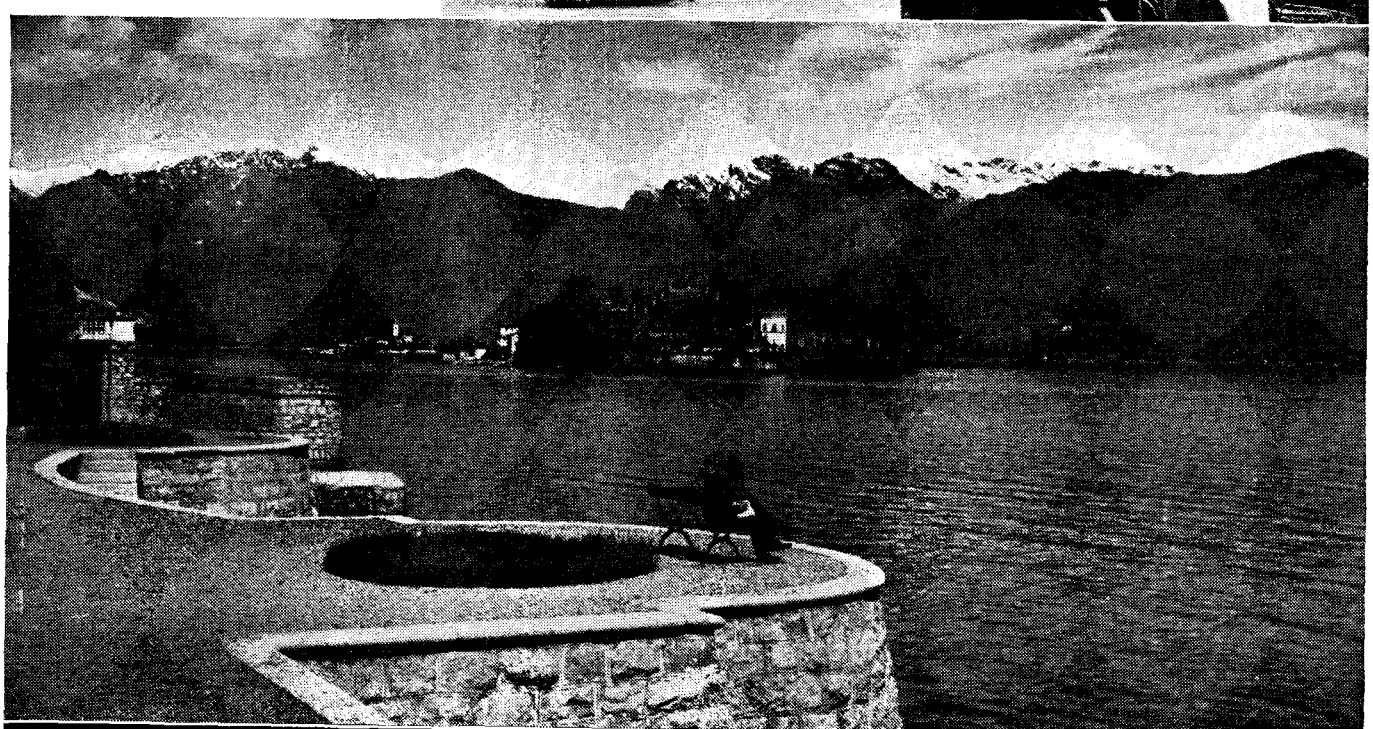
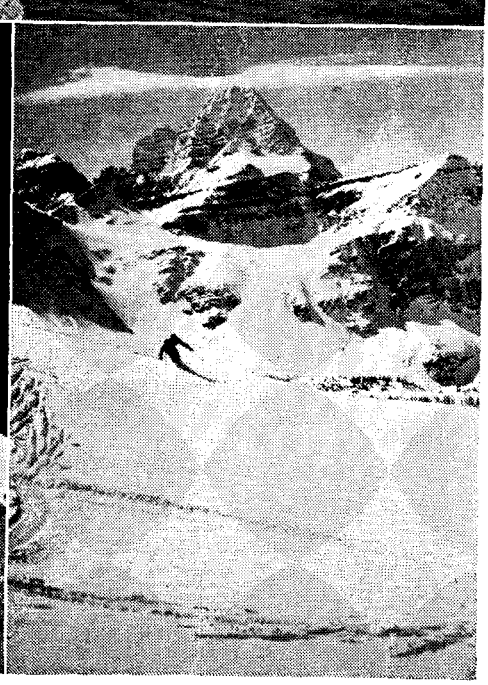
EVERYWHERE around the world the contrasts of humanity are the tourist's most conspicuous souvenir. At extreme right the existentialists' temple, "Les Deux Magots," stands before the medieval St. Germain des Près. Next left an ancient Japanese ceremony. Outside of Stresa (in North Italy) runs a road which borders the unforgettable Lago Maggiore (below). The Austrians are still waltzing in Vienna (bottom left) and Canadians still skiing in British Columbia (bottom right). (Credits: bottom left, O. V. M. Hubmann; others, the various government tourist offices, New York.)







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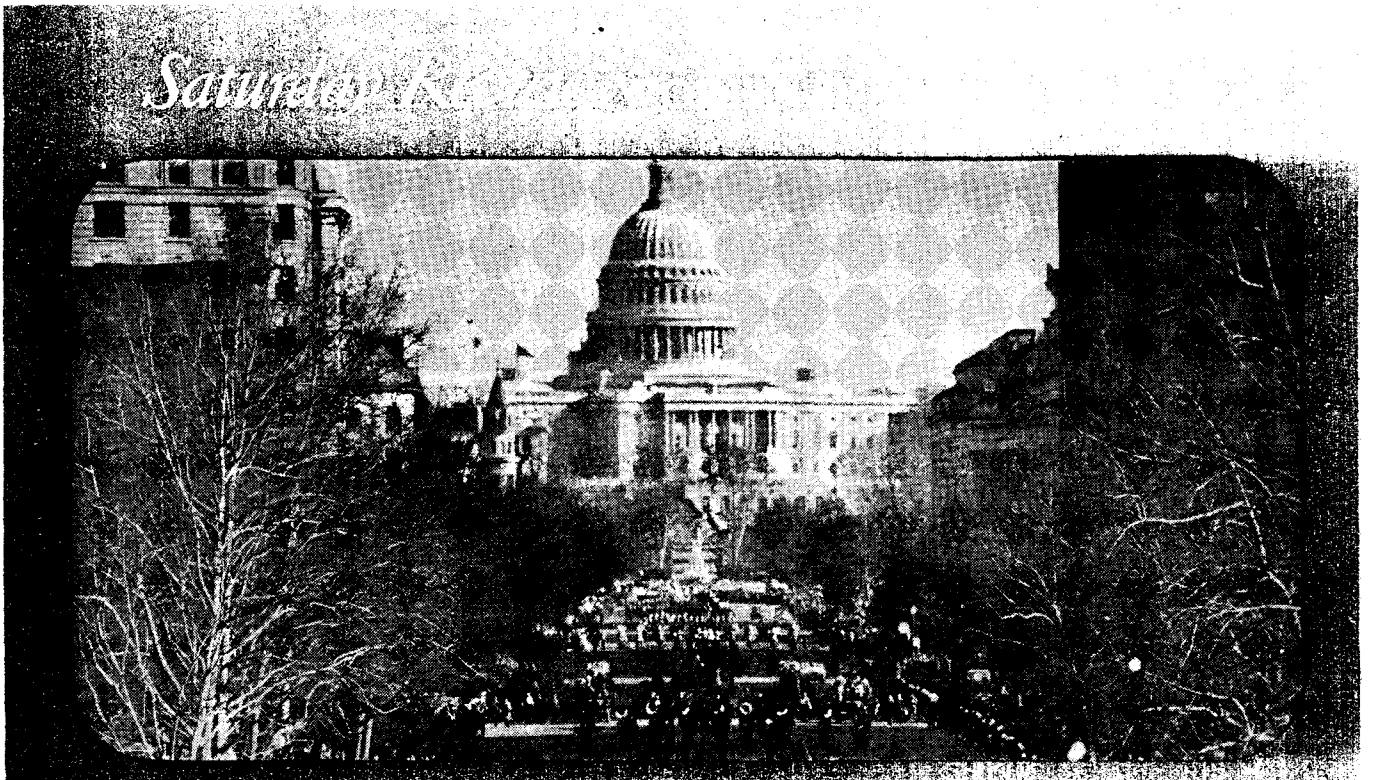

The Inauguration Parade On Pennsylvania Avenue

1953 January 1953

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
				New Year's Day. Bowl games: Dallas, El Paso, Miami, New Orleans, Pasadena. 1	Festival of Chalma, near Cuernavaca, Mex. Religious trek; dancing. 2	Calypso contents, Trinidad. Native songs sung in tents. Weekends to Feb. 15. 3
Pan-Pacific Scout Jamboree, near Sydney, Australia. Dec. 29-Jan. 8. 4	"Penchtenlaufen," Badgastein, Austria. Maskers march. Party on 5th, 6th. 5	Epiphany. Best of ancient morality plays in churches, Cuzco, Peru. 6	Religious Pageant, Kingston, Jamaica. Cast of 500. To Feb. 7	$15,000 Fishing Derby, Miami, Fla. Annual contest, January-Apr. 19. 8	Bing Crosby Golf Tournament, Monterey, Calif. Movie stars take part. To Jan. 12. 9	15th International Ladies' Ski Races, Grindelwald, Switzerland. Jan. 9-11. 10
Pageant, Honolulu, Hawaii. Yearly tribute to Princess Likelike. 11	Toy Fair, Harrogate, Yorkshire, Eng. Kids' paradise. To Jan. 16. 12	Wrestling, Kuramae, Japan. Spring tournament. To about Jan. 30. 13	Horse Races on snow-covered track, Arosa, Switzerland. Also on Jan. 18. 14	Feast of the "Black Christ," Esquipulas, Guatemala. Named for black statue. 15	Deep-sea Fishing Contest, Puerto Rico. Jan. 16-May 16. Island-wide. 16	Hahnenkamm Race, Kitzbuhel, Austria. Ski fun in Tyrol. Jan. 18, too. 17
Prix d'Amerique, Vincennes, France. Top event of season, last race Feb. 8. 18	Fair, La Paz, Bolivia. Buy Indian crafts, figures of Ekeko, local favorite. 19	Presidential Inauguration, Washington, D. C. Ceremony at noon. Capitol steps. 20	Religious Festival, Higuey, Dominican Rep. Trek to St. Altagracia Shrine. 21	Bobsled Championship, Garmish - Partenkirchen, Germany. To Feb. 1. 22	23rd Grand Rallee, Monaco. Famous auto race; due Monte Carlo this date. 23	Opera Ball, Copenhagen, Denmark. Opera, ballet stars perform. 24
Laurentian Ski Carnival, Laurentian Mt. towns, Canada. To Feb. 15. 25	Antiques Forum, Williamsburg, Va. Two sessions: Jan. 19-23; 26-30. 26	London Fashion Openings, London, Eng., Jan. 26-31. 27	33th Annual Auto, Bicycle Salon, Brussels, Belgium. Opened Jan. 17. 28	Duke of Edinburgh Cup Races, Bermuda. Weekly yachting event, Jan. 15-Apr. 2. 29	Green Week, Berlin, Germany. Agricultural, horticultural fair. To Feb. 8. 30	Hukilau Season Begins. Monthly fishing festival, usually on last Saturday. 31

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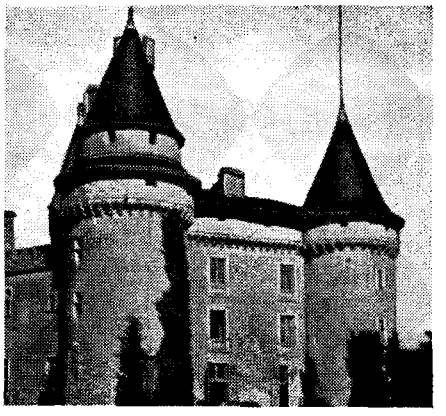

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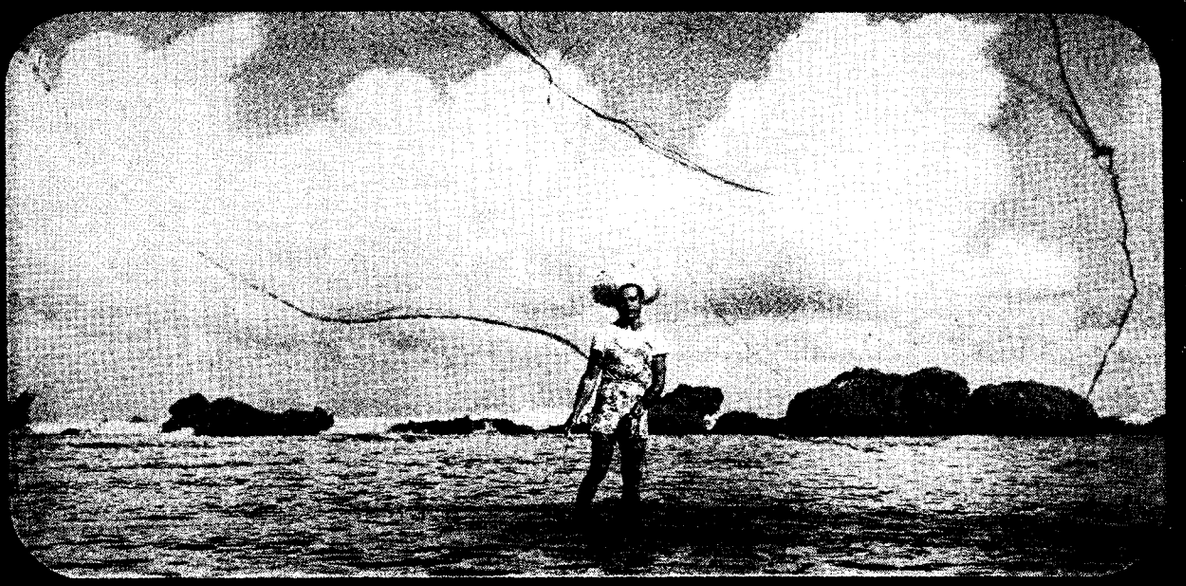
Saturday Review WORLD TRAVEL CALENDAR



A Porto Rican fisherman casting his butterfly net

1953 *February* 1953

Sun	*Mon*	*Tues*	*Wed*	*Thurs*	*Fri*	*Sat*
1 Opera season, Monte Carlo, Monaco. Performances semi-weekly to Apr. 7.	2 Fair, Manila, P.I. Arts, handicrafts of Europe, Asia. To Apr. 30.	3 Religious Feast, Catania, Italy. Centenary of St. Agata. To Feb. 5.	4 Winter Carnival, St. Paul, Minn. Parades, pageants, ice show. Feb. 1-8.	5 Carnival, Nice, France. Party lasts to Feb. 19; flower battle Feb. 22.	6 Crufts Dog Show, London, Eng. One of world's top shows. Also Feb. 7.	7 Applied Arts Spring Exhibition, Copenhagen, Denmark. Jan. 17-Feb. 18.
8 Carnival Balls, Cologne, Germany. Through Shrove Tuesday, Feb. 17.	9 State Fair, Tampa, Fla., Feb. 5-16; big event Gasparilla party, Feb. 13-14.	10 World Figure Skating Championships, Davos, Switzerland, Feb. 8-15.	11 Austrian Ski Championship, Innsbruck, Austria. To Feb. 15.	12 Carnival, Rio de Janeiro, Brazil. South America's biggest show. To Feb. 17.	13 Carnival, Quebec, Canada. Famous old celebration revived. To Feb. 15.	14 Chinese New Year, Formosa. Inaugurates the Year of the Snake.
15 Finnish Skating Championships, Helsinki, Finland, begin Feb. 14.	16 Rose Monday Pageants in Bonn, Cologne, Munich, Germany.	17 Mardi Gras. Top parties in New Orleans; Viareggio, Italy; Trinidad.	18 March of Penitenti, Rome, Italy. Marching hooded figures repent sins.	19 Date Festival, Indio, Calif. Camel races, Arabian Nights Show. Feb. 5-16.	20 Golf, Harlingen, Tex. Rio Grande Valley Open for top-flight players.	21 Holmenkollen Week. Winter sports fun. Norefjell and Oslo, Norway. To Feb. 28.
22 Sacred Drama. "La Passion" given Sundays in Lent at Cervera, Spain.	23 Carnival, Basle, Switzerland. Famous fun fest launched 4 A.M. To Feb. 25.	24 Spring Fair, Oslo, Norway. Market for wide variety of products. Feb. 24-Mar. 4.	25 Spring Fair, Izmir, Turkey. Fabrics, handicrafts of East displayed.	26 Six-day Bike Race, Paris, France. To Mar. 4.	27 Independence Day, Dominican Republic. Parades, political meetings.	28 Kalevala Day, Helsinki, Finland. Named for nation's poem; honors author.

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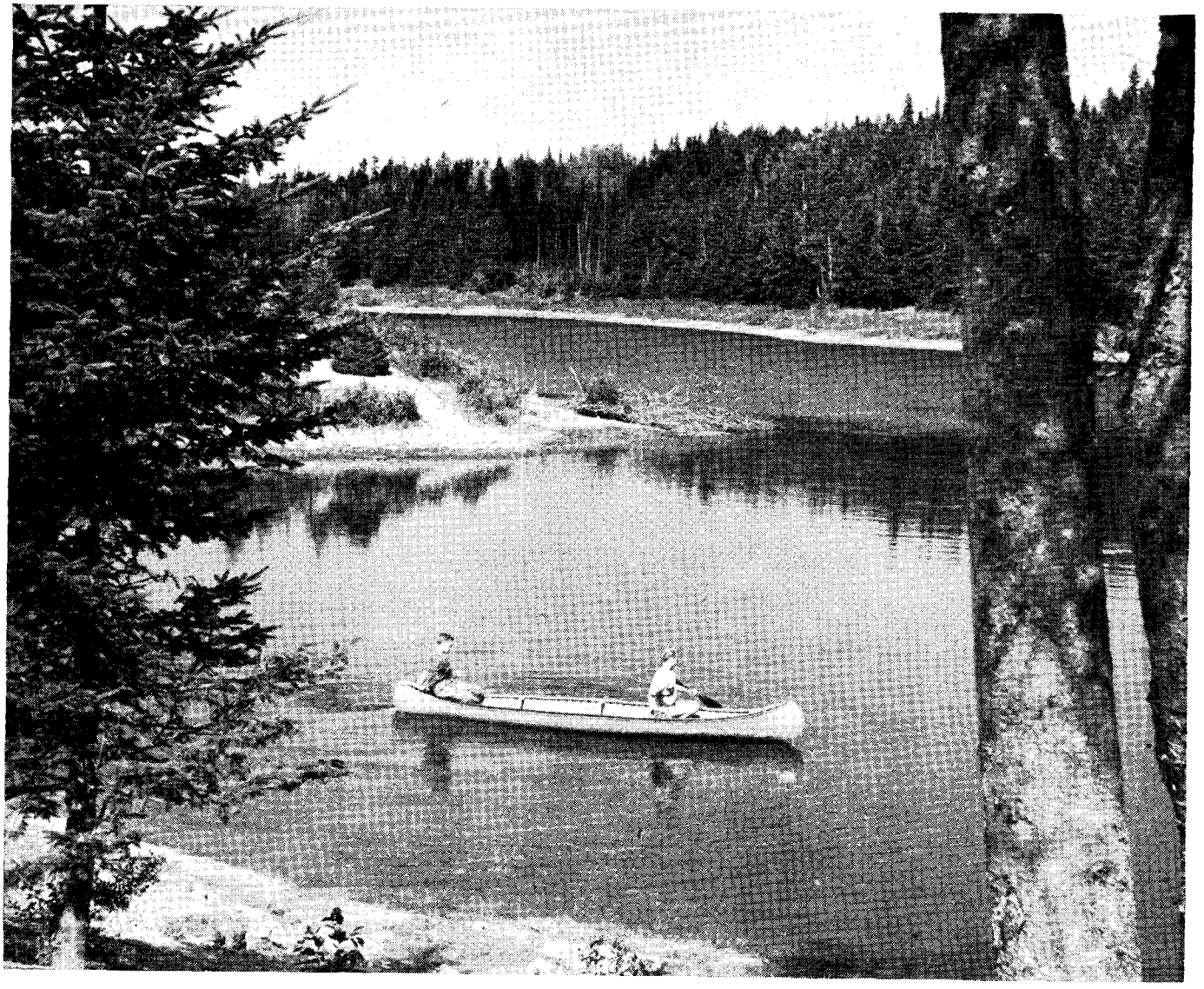

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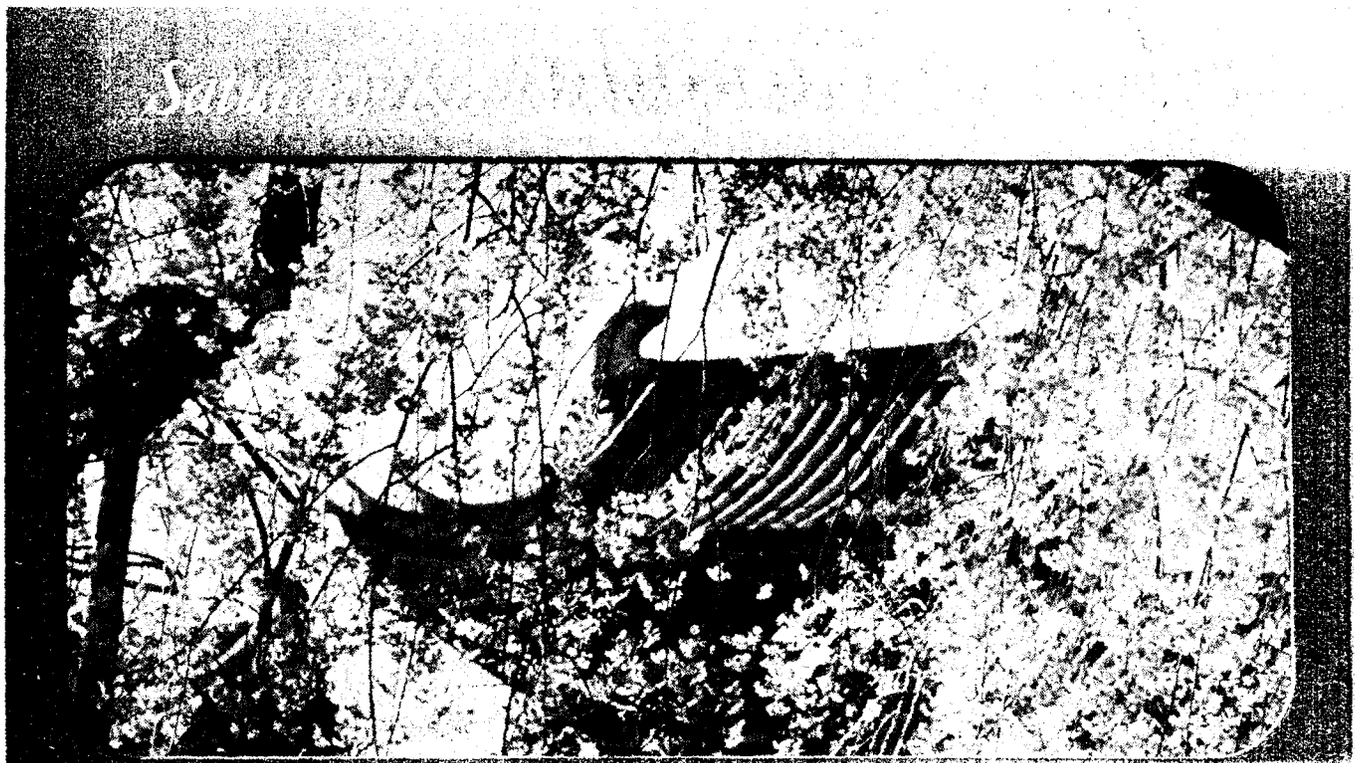

1953 March 1953

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
1 Fair, Cagliari, Sardenia. Local handicrafts on display through March.	**2** Old Homes Tours, Natchez, Miss. Visit houses by day; shows nightly. Feb. 28-Mar. 29.	**3** Yacht Rally, Antigua, BWI. Races for many types of boats. To Mar. 7.	**4** Bull Show, Dublin, Ireland. Most important show of type here. Mar. 3-5	**5** World Ice Hockey Championships, Zurich and Basle, Switzerland. To Mar. 15.	**6** Ideal Home Show, London, Eng. Everything for homes; very popular. Mar. 3-28.	**7** International Military Ski Patrol Races, Andermatt, Switzerland. Also Mar. 8.
8 Norwegian Championship Slalom, Drammen, Norway. Also Mar. 7.	**9** Garden Symposium, Williamsburg, Va. Mar. 9-11; 18-20.	**10** 25th International Agricultural Machinery Exhibit, Paris, France. To Mar. 25.	**11** Birthday of Denmark's King Frederik IX. Parade, concert in Copenhagen.	**12** "Fallas" of St. Joseph, Valencia, Spain. Bullfights, burn effigies. Climax Mar. 19.	**13** Masters Golf Tournament, Augusta, Ga. Just for the flight golfers. Mar. 12-15.	**14** Comparsas, Havana, Cuba. Parades, dancing in streets, last nights in March.
15 International Film Festival, Cannes, France. Mar. 11-26.	**16** Spring Fair, Vienna, Austria. Mostly manufactured products. Mar. 15-22.	**17** St. Patrick's Day. Biggest celebration Dublin, Ireland. Parades: Boston, New York City	**18** Visits to Antebellum Homes, Charleston, S.C. Houses open Mar. 16-Apr. 11.	**19** St. Joseph's Day. Mid-Lent party day for Catholics. Patron saint of Costa Rica	**20** Fair, Copenhagen, Denmark. Machinery, hardware, metal goods. To Mar. 29.	**21** Rugby, Twickenham, Middlesex, Eng. Scotland v. England for Calcutta Cup.
22 Spring Fair, Helsinki, Finland, Industry, agriculture displayed. Mar. 20-29.	**23** International Fair, Utrecht, Holland. Spring section, semi-annual show. Mar. 17-26.	**24** Opening Flat Racing Season, Lincoln, Lincolnshire, Eng. Mar. 23-25.	**25** Greek National Day. Most important observance in Athens.	**26** Kohio Day, Hawaii. Tribute to island's late beloved Prince Kuhio.	**27** Vintage Festivals, Mendoza, Argentina. Celebrations usually Mar. 20-Apr. 5.	**28** Grand National, Aintree, Liverpool, Eng. World's greatest steeplechase.
29 Holy Week, Mar. 29-Apr. 5. Very special in Cadiz, Granada, and Seville, Spain.	**30** Rugby Week, Bermuda. Championship teams compete Mar. 29-Apr. 5.	**31** Sacred Processions in various parts of Italy, Mar. 29-Apr. 5.				

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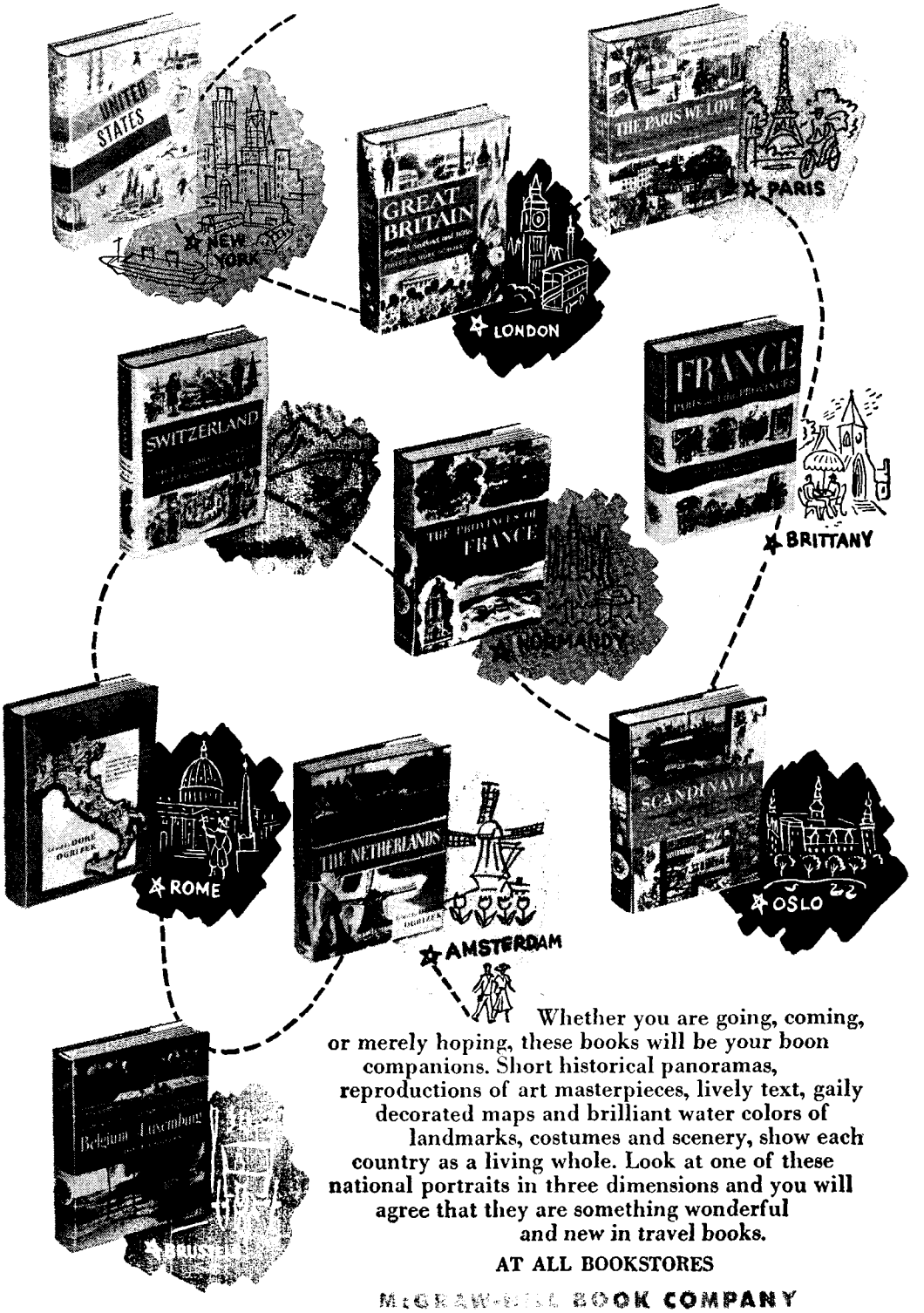

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Saturday Review WORLD TRAVEL CALENDAR

Fourteenth Century Ross Castle in Killarney, Ireland

1953 *April* 1953

Sun	*Mon*	*Tues*	*Wed*	*Thurs*	*Fri*	*Sat*
			1 Holy Week Services, all Cathedrals in Central, South America, Mar. 29-Apr. 5.	2 Lapp Weddings, Karasjok, Norway. Mass marriage ceremony. Apr. 2-3.	3 Good Friday Procession, Athens, Greece. Dramatic pageant, Trapani, Italy.	4 Scoppio del Carro, Florence, Italy. Cartload of fireworks exploded.
5 Easter. Prix du Pres. de la République, Auteuil, Paris, France.	6 Ireland at Home. Drama, music, exhibitions in main cities. Apr. 5-26.	7 Cherry Blossom-time, Kyoto and Tokyo, Japan. Usually to mid-April.	8 Royal Easter Show, Sydney, Australia. Parades, rodeo. Apr. 5-11.	9 Ballet's 50th Year, Monte Carlo, Monaco. Exhibits, special performances. Mar. 20-Apr. 20.	10 Fair, Copenhagen, Denmark. Consumer goods; leather, clothing. To Apr. 19.	11 Fair, Lyon, France. Fabrics a specialty of this show. To Apr. 20.
12 Fair, Milan, Italy. Italy's largest annual fair; wide variety. To Apr. 29.	13 International Fair, Basle, Switzerland. Swiss industries. Apr. 11-21.	14 Pan American Day. Observances, ceremonies in Latin America.	15 Golf, Bermuda. Men's Amateur Championship, Mid Ocean Club. Apr. 14-18.	16 Wine Market, Grevenmacher, Luxembourg. Celebration lasts several days.	17 Sailfish Rodeo, Acapulco, Mexico. Tenth annual event. Apr. 14-18.	18 "Ramona," pageme Calif. Dramatization of novel. Apr. 19, 25, 26; May 2,
19 "Sechseläuten," Zurich, Switzerland. Parades, burning of Böögg in Winter. Also Apr. 20.	20 Fair, Seville, Spain. Most important in Spain. Bullfights Apr. 18-25.	21 Tiradentes Day, Brazil. Honors local martyr to liberty.	22 Flat Racing, Epsom, Surrey, Eng. Spring meeting. Apr. 21-23.	23 Children's Day, Turkey. Parades for youngsters in Ankara, Istanbul.	24 Battle of Flowers, Monte Carlo, Monaco.	25 Fiesta, Aguascalientes, Mexico. Fireworks, bull fights. To May
26 "Floriade" Haarlemmerstede, Holland. Flower show staged every ten years. Mar. 14-May 14.	27 British Industries Fair, Birmingham and London, England. Britain's biggest. To May 8.	28 Fair, Brussels, Belgium. The International Manufactured Goods. Apr. 25-May 10.	29 Germ... Industries ... Hanover, Ger... To May 26.	30 Walpurgis Night throughout Sweden. Bonfires, folk dancing.		

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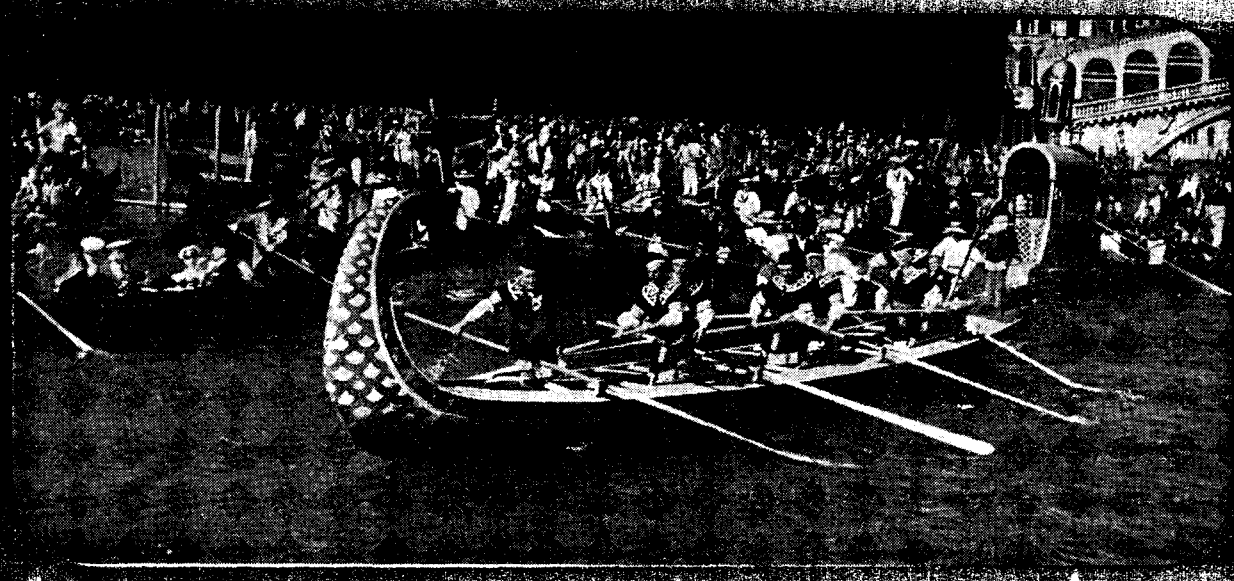

Historic regatta of the Bisagno Gondoliers in the Grand Canal, Venice

1953 May 1953

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
					1 Lei Day, Hawaii. Pageant, lei contest for most original, beautiful.	2 Kentucky Derby, Louisville, Ky. The 79th Run for the Roses.
3 "Landsgemeunde," Glarus, Switzerland. Historic open-air parliament.	4 Procession of Holy Blood, Bruges, Belgium. Two-hour pageant begins 10 A.M.	5 Cinco de Mayo, Mexico. Important. Marks Mexican defeat of French, 1862.	6 Spring Fair, Graz, Austria.	7 Dominion Drama Festival, Victoria, B.C., Canada. May 4-9.	8 Spring Show, Dublin, Ireland. Industries' Fair, Royal Dublin Society.	9 Fair, Bologna, Italy. Wine, foodstuffs, handicrafts. May 8-22.
10 May Musical, Florence, Italy. Opera, symphonic music. May 5-June 21.	11 Feast of St. Isidro, Madrid, Spain. City's patron. Daily bullfight. May 11-18.	12 Festival of Music, Hastings, Eng. Two masters' works; two balls. May 11-17.	13 Religious Pilgrimage, Fatima, Portugal. Trek to nation's outstanding shrine.	14 Royal Windsor Horse Show, Windsor, Eng. Royalty usually present. May 14-16.	15 Bach Festival, Bethlehem, Pa. "Mass in B Minor," May 15, 16; 22, 23.	16 49th State Fair, Honolulu, Hawaii. Islands' biggest event. May 15-23.
17 Parade of Sacred Palanquin, Tosho-gu Shrine, Nikko, Japan.	18 Swedish Industries Fair, Gothenburg, Sweden. May 16-25.	19 Youth Day, Ankara, Turkey. Athletic games in local stadium.	20 Royal Ulster Agricultural Show, Balmoral, Belfast, N. Ireland. May 20-23.	21 Bath Assembly, Bath, Somerset, Eng. Plays, films, ballet, music. May 13-23.	22 Wedding of the Sea, Cervia, Italy. Historic pageant, ceremonies.	23 National Gymnastics Championship, Bergen, Norway. For men. Also May 24.
24 Open Fountains, Versailles, France. Displays periodically to early Oct.	25 Grand Prix du Printemps, Saint-Cloud, France. Traditional horse race.	26 Royal Danish Ballet Festival, Copenhagen, Denmark. Classical, modern. May 26-31.	27 London Fashion Fortnight, London, Eng. Clothing style previews. To June 10.	28 Golf, Liverpool, Eng. The Amateur Championship, May 25-30.	29 Apple Blossom Festival, Grand Pre, N.S. Parade, coronation. To June 1.	30 Automobile Racing Classic, Indianapolis, Ind. World-famous 500 miler.
31 Vienna Festival, Vienna, Austria. "Lazar Augustin," new play. May 31-June 21.						

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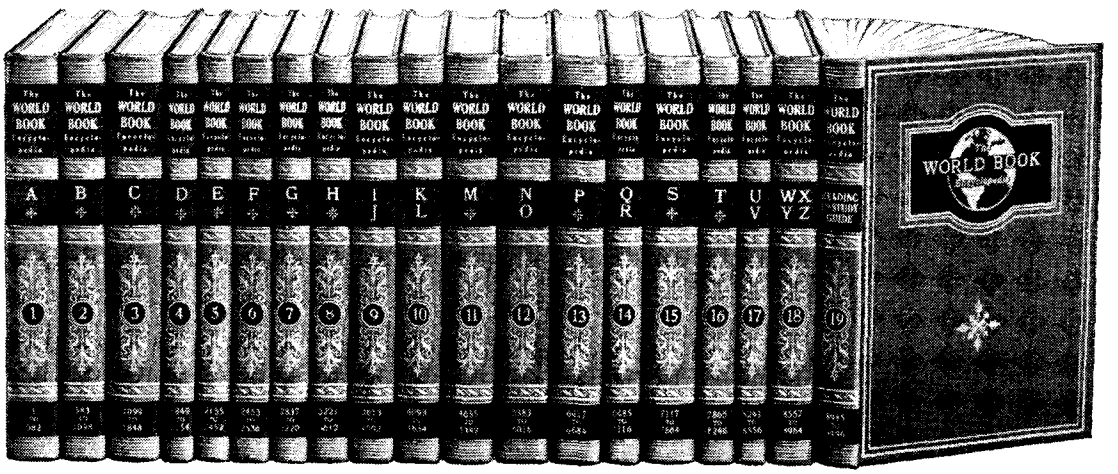

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Saturday Review WORLD TRAVEL CALENDAR

The Coronation Procession winds through London's Admiralty Arch

1953 *June* 1953

Sun	*Mon*	*Tues*	*Wed*	*Thurs*	*Fri*	*Sat*
	1 Canadian International Trade Fair, Toronto, Canada. To June 12.	2 Coronation, Queen Elizabeth II, Westminster Abbey, London, Eng.	3 Dance Procession, Echternach, Luxembourg. Dancers go five steps up, three back.	4 Flat Racing, Epsom, Surrey, Eng. The Oaks, June 4; The Derby, June 6.	5 Festival, Stockholm, Sweden. Opera, concerts, films. June 3-10.	6 Music Drama Festival, Bergen, Norway. Flagstad, Menuhin. June 1-15.
7 Hamlet Festival, Elsinore, Denmark. In Kronborg Castle courtyard. To June 13.	8 Kamehameha Days, Hawaii. Parades, water sports, hula, songs. To June 11.	9 Fair, Barcelona, Spain. 21st International Samples Exhibit. To June 24.	10 Sibelius Festival, Helsinki, Finland. Honor nation's top composer. To June 15.	11 Trooping the Color, London, Eng. Salute to Queen's official birthday.	12 "Schuetzenfest," Fallersleben, Germany. Marksmanship contests. June 10-13.	13 600th Anniversary, Berne, Switzerland. Historical pageant. June 12-14.
14 Cassis Festival, Perpignan or Prades, France. Chamber music. June 14-28.	15 Opera Festival, Glyndebourne, Sussex, Eng. Mozart, etc. June 7-July 19.	16 Music Festival, Strasbourg, France. June 16-25.	17 Independence Day, Reykjavik, Iceland. Republic's ninth birthday.	18 Royal Ascot Horse Race, Ascot, Berkshire, Eng., June 16-19. Expect Queen.	19 Modern Music-fest, Salzburg, Austria. Vienna, Naples orchestras. June 6-20.	20 Holland Festival, The Hague-Scheveningen, Holland. June 12-July 10.
21 Grand Steeple-Chase de Paris, Auteuil race course.	22 All-England Lawn Tennis Championships, Wimbledon, Surrey, Eng. To June 27.	23 Royal Highland Agricultural Show, Alloa, Scotland. To June 26.	24 St. John's Day, Montreal and Quebec, Canada. Fire-horse parades.	25 Lumberjack Festival, Rovaniemi, Finland. Woodsmen's contests.	26 Film Festival, Locarno, Switzerland. The seventh annual. June 24-July 4.	27 Feira Evora, Portugal. Annual fete to St. John. June 24-30.
28 Grand Prix de Paris. Very social horse race at famous Longchamps.	29 St. Peter's Day. Basilica at Rome usually lighted with torches.	30 Summer Festival, Sarasota, Fla. Music, theatre, dance. June 9-July 5.				

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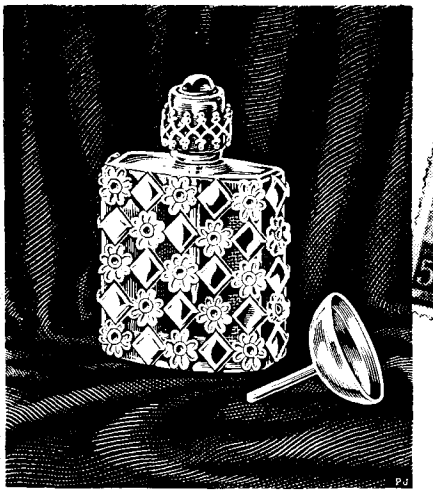

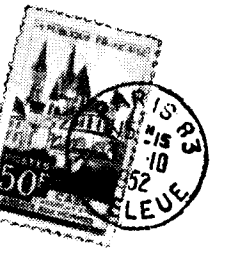

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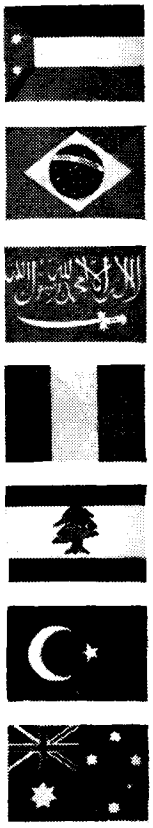

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A duplicate of this charming gift was actually purchased in a large New York department store for $3.95. It is typical of the values and quality of the gifts our members receive every month for only $2.00, postage paid, duty free.

Imagine yourself shopping in the tiny villages and the big cities of Europe, Asia, Africa, South America, the Near East and the Far East. Imagine yourself examining the hundreds of unusual articles peculiar to each foreign land, many of them hand made, then selecting the very choicest in interest, usefulness, beauty and value, and having them sent to you for only $2.00 each!

Yes, you can now enjoy the thrill of receiving a surprise package every month from France, Italy, Spain, Holland, Sweden, England, India, Japan or some other distant shore—for only $2.00, delivered to your door. You pay no postage, no duty. The value is guaranteed to be more than satisfactory to you in every instance.

How, you ask, can this be done? The secret is in the new, unique service offered by the Around-the-World Shoppers Club —plus the magic of the American dollar. Foreign nations are in urgent need of

American dollars to support native industries. They are glad to offer tremendous merchandise values in exchange. Thus you get more for your money—and at the same time you are doing your bit to improve world conditions by lending a helping hand to our neighbors around the world.

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Our representatives abroad are constantly searching for the best items and the biggest bargains available. They not only attend the great international fairs and exhibitions, but they travel the highways and byways of foreign lands to discover the unique, the unusual, the beautiful articles which are destined to become conversation pieces when worn, displayed or used in America.

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YOU PAY NOTHING EXTRA FOR MEMBERSHIP

It costs nothing to join the Around-the-World Shoppers Club. There are no membership fees or dues. You pay only for the regular monthly selections of merchandise on any of the following plans:

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6 MONTHS MEMBERSHIP
(6 consecutive shipments).....$11.00
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(12 consecutive shipments).....$20.00

(Note: the U. S. Post Office Dept. charges a service fee of 15c for delivering foreign packages, which is collected by your postman and cannot be prepaid.)

YOU CAN CANCEL AT ANY TIME

You may cancel your membership at any time (please give 30 days' notice to allow for transmittal to our foreign office) and the unused portion of your payment will be refunded in full. Even better, if you are not delighted upon receiving your first regular monthly selection, you may keep it *free of charge* along with your perfume flacon gift and receive a full refund of the *total amount paid.*

EXTRA REWARD FOR JOINING NOW!

Why not start your membership right now, while you can have a *beautiful* French perfume flacon as an EXTRA GIFT sent to you direct from Paris, and get the benefit of the really remarkable values now available? You won't want to miss a single shipment!

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—M. L., *New Cumberland, Pa.*

"I think the idea of bringing the crafts of the world's artists and artisans to us who do not have the opportunity to seek them out for ourselves, is one offering great advantage to all concerned, and with, perhaps, unexpected and indirect results that will make for the accomplishment of decidedly better understanding and relationship between ourselves and our world neighbors."
—Mrs. T. J. McA., *Marblehead, Mass.*

"I want to take this opportunity to thank you most heartily for the two gifts which have come to me thus far, as a member of the Around-the-World Shoppers Club. I can assure you they were received with genuine delight, showing exquisite taste in their selection." —M. Q., *Philadelphia, Pa.*

(Note: All original letters are on file in our office)

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☐ For those items which you will personalize, please use the following initials.....

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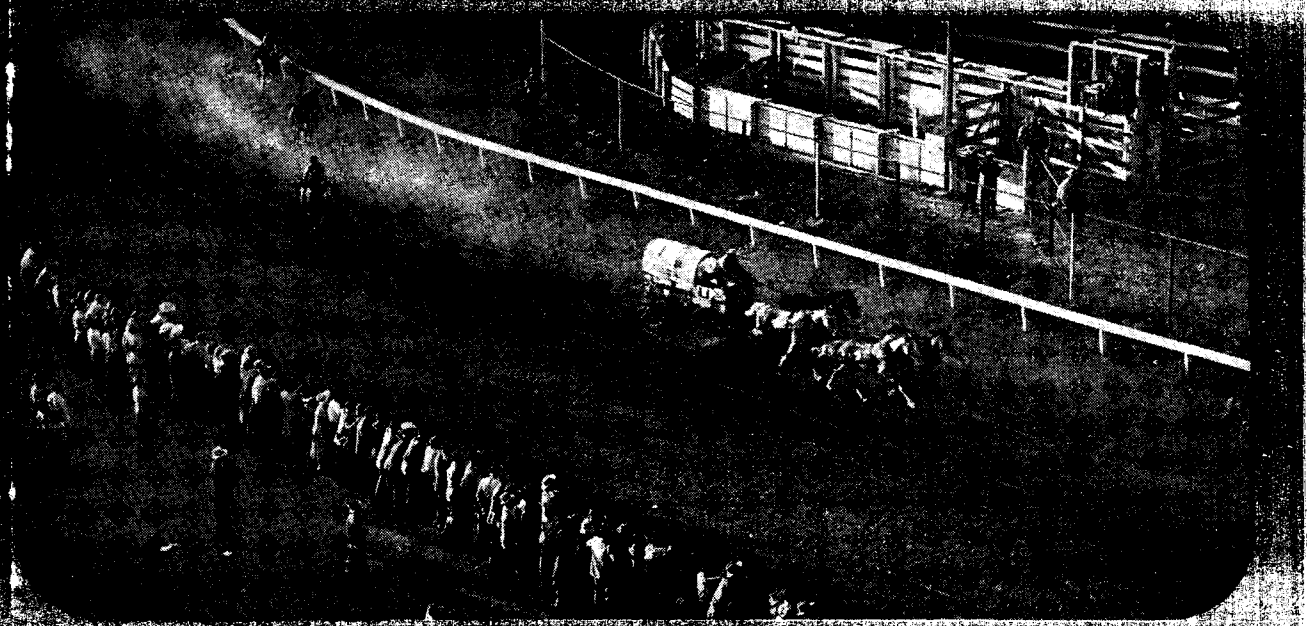
Saturday Review WORLD TRAVEL [illegible]



1953 July 1953

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
			1 Cultural Institute, Aspen, Colo. Music, talks, conferences. To Sept.	2 Palio, Siena, Italy. Colorful historic horse race. Also Aug. 16.	3 Tour de France. Fortieth annual international bike race. July 1-26.	4 American Independence Day. Danes salute Yanks, Aalborg, Denmark.
5 Goleta Encarnado, Vila Franca de Xira, Portugal. Folk dance, bullfight.	6 Peach Festival, Castel Gandolfo, Italy. Near Pope's summer palace.	7 Music Festival, Harrogate, Yorkshire, Eng. To July 11.	8 St. Fermin Fiesta, Pamplona, Spain. Bulls chased through streets. July 7-13.	9 Wm. Tell Festival, Interlochen, Switzerland. Re-enacts famous drama. Sept.	10 Music Festival, Aix-en-Provence, France. Operas, concerts. To July 31.	11 International Musical Eisteddfod, Llangollen, Wales. July 7-12.
12 Swiss Federal Music Festival, Fribourg, Switzerland. July 10-20.	13 Stampede, Calgary, Canada. Nation's biggest rodeo. To July 18.	14 Bastille Day, throughout France. Texas Week, French Riviera, July 11-19.	15 Native Dance, Inanda, near Durban, South Africa. Religious ceremonial.	16 Music Festival, Haslemere, Surrey, Eng. Early English music. July 11-18.	17 Gion Festival, Kyoto, Japan. Animated parade of floats. To July 24.	18 Bon Dances, Hawaii. Massed Japanese dances, Buddhist centers. To Sept.
19 Rose Festivals, Luxembourg City, Luxembourg. Displays, dancing, July 17-21.	20 Drama Festival, Avignon, France. July 14-25.	21 Festival Plays, Munich, Germany. Munich State Opera. To Aug. 15.	22 International Horse Show, White City, London, Eng. July 20-25.	23 Wagner Festival, Bayreuth, Germany. Wagnerian operas. To Aug. 23.	24 Savior Festival, San Salvador, El Salvador. Fair, parade. To Aug. 6.	25 Berkshire Music Festival, Stockbridge, Mass. Thurs., Sat., Sun. July 23-Aug. 31.
26 Procession of Penitents, Furnes, Belgium. Dramatic and religious rites.	27 Salzburg Festival, Salzburg, Austria. Drama, opera, concerts. To Aug. 30.	28 Festival of Arts, Lagunita Beach, Calif. Impressionist paintings. July 18-Aug. 9.	29 Regatta Week, Halifax, N.S. Aug. 4.	30 Shooting Festival, Zurich, Switzerland. Small [illegible] tests. [illegible]	31 Hurdle Horse Races, Galway, Ireland.	

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QUEEN ELIZABETH'S CORONATION CALENDAR

TOURISTS visiting Britain this Coronation summer will have many opportunities to see young Queen Elizabeth on public parade or state occasions besides the climactic event June 2 in Westminster Abbey when she is formally crowned. Colorful events of a public or quasi-public nature of interest to visitors include:

May 28. Pre-Coronation garden party, Buckingham Palace for official guests. Other parties July 16-23.

June 1. Buckingham Palace receptions start for Prime Ministers and representatives of member countries of the Commonwealth.

June 2. The Coronation.

June 4. Epsom Downs races, the Oaks, with Queen expected to be present.

June 5. Foreign envoys and deputations received by the Queen at Buckingham Palace; dinner to Queen by the Foreign Minister; court ball at Buckingham Palace.

June 6. The Derby, Epsom Downs, with Queen and Duke of Edinburgh expected to attend.

June 8. Royal opera, Covent Garden.

June 9. Thanksgiving service in St. Paul's.

June 10. Royal horsemanship tournament at Earl's Court.

June 11. Queen's official birthday with picturesque trouping the color ceremony at Buckingham Palace.

June 12. Lord Mayor's lunch for Queen at Guildhall; State banquet at Buckingham Palace.

June 13. Queen, Duke at Windsor.

June 16-19. Queen and Duke at Royal Ascot races.

June 23-29. Queen and Duke on state visit to Scotland.

June 30. Royal investiture, Buckingham Palace, when knighthoods and other royal honors are awarded. Also July 7, 14, 21.

July 1. Queen and Duke on state visit to Northern Ireland.

July 5. Review of ex-servicemen and -women, London.

July 6. Evening reception at County Hall, London.

July 8-9. Queen and Duke on state visit to Wales.

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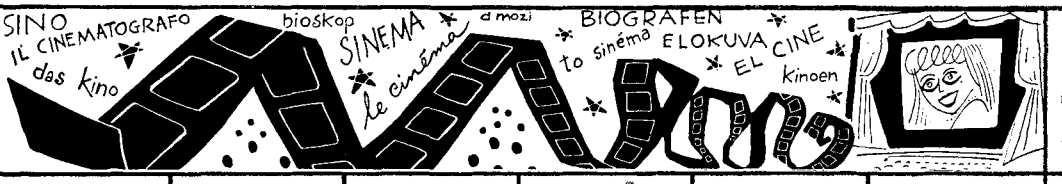
Saturday Review WORLD TRAVEL CALENDAR

A Matador places banderillas in a bull fight in Seville, Spain

1953 August 1953

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
						1 Fiesta, Managua, Nicaragua. Carnival honors patron saint. To Aug. 10.
2 Hula Festival, Honolulu, Hawaii. Also Aug. 9, 16, 23, 30.	3 "Guarteronas," Guimarães, Port. Parades, fireworks, dancing. Aug. 2-4.	4 Cricket Week, Canterbury, Kent, Eng. Kent v. Hampshire, Middlesex. Aug. 1-7.	5 Royal National Eisteddfod, Rhyl, N. Wales. Aug. 1-8.	6 Star Festival, Sendai, Japan. Lantern parade, juggling. To Aug. 8.	7 Folk Festival, Asheville, N.C. American folk tunes, dances. Aug. 6-8.	8 Horse Show Week, Dublin, Ireland. Military, civil jumping. Aug. 4-8.
9 Intertribal Meetings, Gallup, N.M. Indians from thirty tribes. To Aug. 12.	10 Danish Industries Fair, Fredericia, Denmark. What Denmark makes. Aug. 6-16.	11 Feast of St. Spyridon, Corfu, Greece. Religious processions.	12 Film Festival, Venice, Italy. Thirtieth international exhibition. Aug. 7-17.	13 Music Festival, Lucerne, Switzerland. Symphonies, soloists. Aug. 8-30.	14 "Mystery of Elche," Elche, Spain. Eyrie-all-liturgical drama. Aug. 14, 15.	15 Religious Procession, Pilgrimage, Lourdes, France. Feast of Assumption.
16 Pelota Championships, San Sebastian, Spain. For women, too. To Aug. 23.	17 American Dance Festival, New London, Conn. Modern dances. To Aug. 29.	18 Finnish Athletic Championships, Helsinki, Finland. Aug. 17, 18.	19 Fair, Innsbruck, Austria. To Aug. 25. Exposition-international fair. To Aug. 31.	20 Fair, Izmir, Turkey. Outstanding commercial, tourist event. To Sept. 20.	21 Canadian National Exhibition, Toronto. Internationally important. To Sept. 7.	22 Marriage of Giants, Ath, Belgium. Famous folkloric event; parade. Also Aug. 23.
23 Banking Festival, Edinburgh, Scotland. Music, drama. To Sept. 12.	24 Seven Hundredth Anniversary, Sønderborg, Denmark. Aug. 14-24.	25 Tuna Fishing Tournament, Elsinore, Denmark. Event at season's peak.	26 Pacific Northwest Exhibition, Vancouver, B.C., Canada. Aug. 14-31.	27 National Fair, Luxembourg. Amusements, handicrafts. Aug. 22-Sept. 9.	28 Aztec Dances, Tlaxcala, near Mexico City. Traditional fair.	29 Grand Pardon, of St. Anne, Auray-Kerzo, France. Aug. 29, 30.
30 Rosa de Lima Day, Lima, Peru. Honor first American woman canonized.	31 Fair, Hamburg. Major German horticultural exposition. Aug. 28-Sept. 9.					

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TOP CROWD PULLERS

FESTIVALS are fun! They are also excellent drawing cards for tourists, because they attract to various out-of-the-way places great crowds of visitors whose only object is to buy a good time.

Among the celebrations which will attract the largest crowds this year—usually to cities well known throughout the world—will be the New Year's Day football bowl games in Dallas, Tex.; Miami, Fla.; New Orleans, La., and Pasadena, Calif. The Tournament of Roses Parade which precedes the Rose Bowl football game at Pasadena every year will attract more than a million onlookers. The far-famed Mummers' Parade in Philadelphia, Pa., will draw another million spectators. Hundreds of thousands will try to see General Eisenhower inaugurated as President of the U.S. on the steps of the Capitol in Washington, D.C., on Jan. 20. More millions will flock to Mardi Gras celebrations which come to a climax on Feb. 17 in Nice, France; New Orleans, La.; Trinidad; Rio de Janeiro, Brazil; and Viareggio, Italy. The Grand National Steeplechase, Aintree, Liverpool, Eng., tentatively scheduled for Mar. 28, will draw larger crowds than ever because Queen Elizabeth may be there; and the coronation of the Queen in London's Westminster Abbey on June 2 may well attract the largest gathering of cheering Britishers and foreigners to which that staid old city has ever played host.

Other events expected to "pack 'em in" include: The Fair, Seville, Spain, about Apr. 18-23; Kentucky Derby, Louisville, Ky., May 2; Procession of the Holy Blood, Bruges, Belg., May 4; Pilgrimage to Fatima, Portugal, May 13; Grand Prix du Printemps, Saint-Cloud, France, May 25; Auto Speed Classic, Indianapolis, Ind., May 30; Grand Steeple-Chases de Paris, Auteuil Race Course, near Paris, June 21; Grand Prix de Paris, Longchamp, June 28; Stampede, Calgary, Ala., Canada, July 13-18; Canadian National Exhibition, Toronto, Canada, Aug. 21-Sept. 5; Highland Games, Braemar, Scotland, Sept. 3; Miss America Contests, Atlantic City, N. J., Sept. 8-12; October Festival, Munich, Germany, Sept. 19-Oct. 4; Lord Mayor's Show, London, Eng., Nov. 9.

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- Dublin Art Exhibition—"FIFTY YEARS OF IRISH PAINTING"
- Ballet Program in Cork—Tschaikowsky to Maconochy

For a complete Program of "Ireland at Home" events and for information on low-cost Irish vacations visit your Travel Agent or write Dept. 7.

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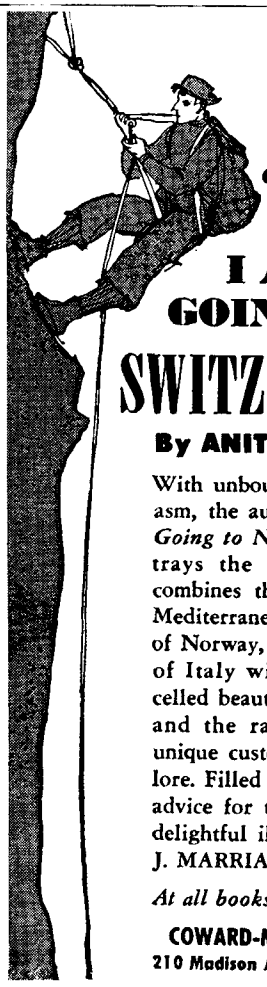

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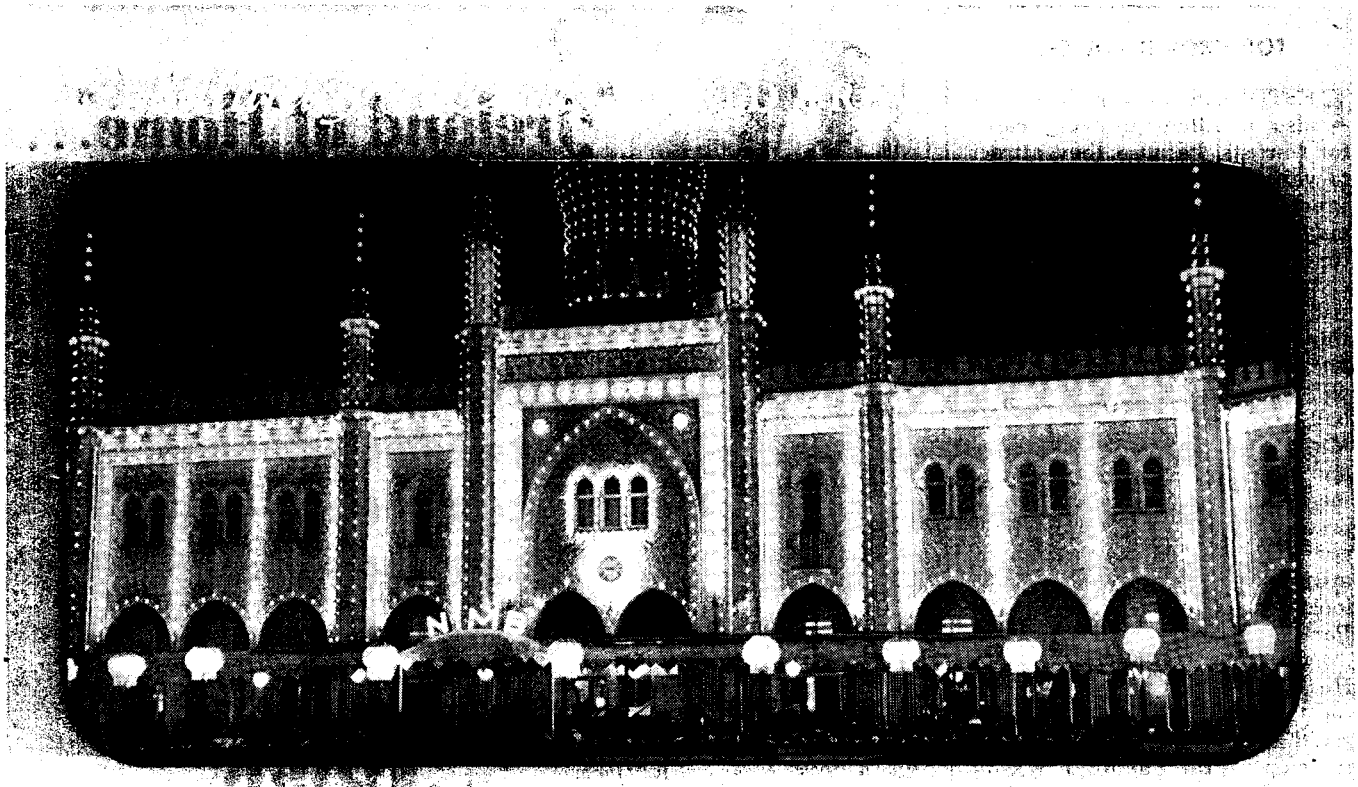
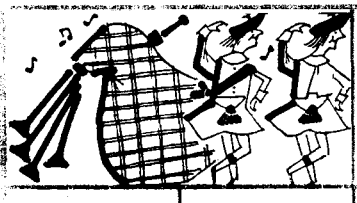
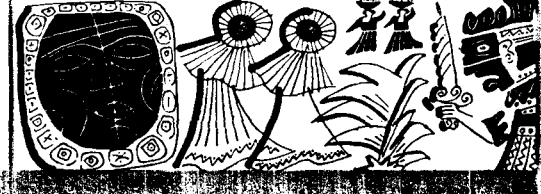


1953 September 1953

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
		1 Music Festival, Venice, Italy. Devoted to contemporary music. To Sept. 12.	2 St. Bartholomew Fair, Stockholm, Sweden. International exposition. Aug. 22-Sept. [illegible]	3 Highland Games, Braemar, Scotland. Sports, gathering of clans. Royalty.	4 Music Festival, Besançon, France. Sept. 3-13.	5 Visiting Day, Copenhagen, Denmark. Fireworks top party at Tivoli.
6 Three Choirs Festival, Gloucester, Eng. Europe's oldest. Sept. 5-12.	7 Fair, Utrecht, Holland. Semi-annual show. Sept. 1-11.	8 Miss America Contest, Atlantic City, N.J.; Mrs. America, Asbury Park, N.J. To Sept. 12.	9 Arts, Crafts Show, Honolulu, Hawaii. Articles made of local materials.	10 Tuna Tournament, Pedro Negra Bonita, International contest. Sept. 10-11.	11 Fair, Vienna, Austria. Commercial exposition. Sept. 6-13.	12 Fair, Ghent, Belgium. Eighteenth international show. To Sept. 27.
13 "Nuits de Beaune" Scenes, France. Annual concert series. Sept. 6-Oct. 11.	14 International Fair, Thessaloniki, Greece. Industry, agriculture. Sept. 6-27.	15 Opening of Parliament, The Hague, Holland, Queen Juliana presides.	16 Independence Celebration, Mexico City, Mex. Observance began Sept. 11. Parade Sept. 16.	17 Levant Fair, Bari, Italy. Goods from Near East predominate. Sept. 5-21.	18 International Fair, Lausanne, Switzerland. Agriculture, industry, trade. Sept. 13-28.	19 Oktober Festival, Munich, Germany. Local beer plentiful; folk dress. To Oct. 4.
20 Grape Fair, Luxembourg. Via various towns along the Moselle. To Oct. 5.	21 Northern Antique Dealers' Fair, Harrogate, Eng. Third annual. To Sept. 26.	22 Feast, Our Lady of Ransom, Barcelona, Spain. Bullfights. To Sept. 24.	23 International Fair, Zagreb, Yugoslavia. Usually Sept. 17-27.	24 Fair, Marseilles, France. Colonial handicrafts. Sept. 12-28.	25 Scandinavian Flower Show, Copenhagen, Denmark. To Oct. 4.	26 Autumn Fair, Graz, Austria. To Oct. 4.
27 Festival of Wallonia, Charleroi, Belgium. Parade, fireworks.	28 All-Ireland Sr. Final Football, Dublin, Ireland.	29 Riding, Jumping Tournament, Austria. Sept. 10, to [illegible]	30 Women's Fair, The Hague, Holland. Sept. 26-Oct. [illegible]			

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FOOTLIGHTS & MUSIC

DEVOTEES of drama, ballet, music, and opera will have numerous festivals and cultural gatherings from which to choose this year. While exact dates for all of them have not been set yet, they will be fixed early in 1953, so the wise traveler who really wants to attend them will put in bids for tickets as soon as possible. The U. S. offices of the various foreign Government tourist offices will be pleased to cooperate.

Prominent among the cultural events will be the Shakespeare Festival, Stratford-on-Avon, Eng., Apr. 23-Oct. 1; Dominion Drama Festival, Victoria, B.C., Canada, May 4-9; May Musical, Florence, Italy, May 5-June 21; Festival of Music, Hastings, Eng., May 11-17; Bach Festival, Bethlehem, Pa., May 15, 16; 22, 23; Bath Assembly, Bath, Eng., May 13-23; Royal Danish Ballet Festival, Copenhagen, Den., May 25-31; Vienna Festival, Vienna, Aus., May 30-June 21; Music, Drama Festival, Bergen, Norway, June 1-15; Opera, Concerts, Stockholm, Sweden, June 3-10; Orchestra Festival, Aarhus, Denmark, May 28-June 14; "Hamlet" Festival, Elsinore, Den., June 7-13; Sibelius Festival, Helsinki, Finland, June 10-18; Casals, Prades, France, June 14-28; Cultural Conclave, Aspen, Colo., July, Aug.; Swiss Federal Music Festival, Fribourg, Switzerland, July 10-20; Music Festival, Haslemere, Surrey, Eng., July 11-18; Bon Dances, Hawaii, July 18-Sept.; Drama Festival, Avignon, France, July 14-25; Festival Plays, Munich, Germany, July 21-Aug. 15; Wagner Festival, Bayreuth, Germany, July 23-Aug. 23; Berkshire Music Festival, Stockbridge, Mass., July 25-Aug. 11; Salzburg Festival, Salzburg, Austria, July 27-Aug. 20; Festival of Arts, Laguna Beach, Calif., July 18-Aug. 9; Hula Festival, Honolulu, Hawaii, Aug. 2, 9, 16, 23, 30; Canterbury Festival, Canterbury, Kent, Eng., July 19-Aug. 8; Royal National Eisteddfod, Rhyl, N. Wales, Aug. 1-8; Folk Festival, Asheville, N.C., Aug. 6-8; Film Festival, Venice, Italy, Aug. 7-17; Music Festival, Lucerne, Switzerland, Aug. 8-30; "Mystery of Elche," a lyrical-liturgical drama, Elche, Spain, Aug. 14, 15; Edinburgh Festival, Edinburgh, Scotland, Aug. 23-Sept. 12.

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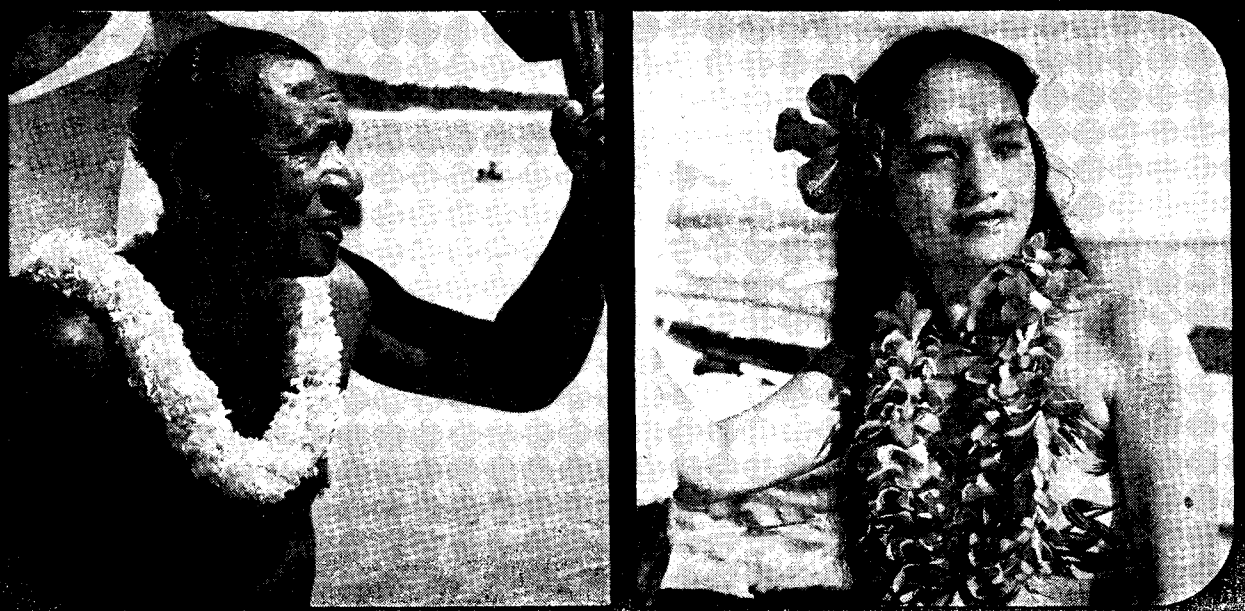
Saturday Review WORLD TRAVEL CALENDAR



Native Hawaiians on Waikiki Beach

1953 October 1953

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
				1 Gourmet's Festival, Alba, Italy. Fine foods of Piedmont. To Oct. 15.	2 International Show, Autos, Bicycles, Sports Equipment, Paris, Oct. 1-11.	3 Carillon Concerts, Bruges, Belgium, Sat., Sun., Wed. To Dec. 31.
4 Pilgrimage, Rio de Janeiro, Brazil. Religious trek. Also Oct. 11, 18, 25.	5 Swiss Fair, Lugano, Switzerland. Watches, other local products. Oct. 3-18.	6 Cherry Blossom Festival, Orange, New South Wales, Australia. Parades, races.	7 Fair, Vila Franca de Xira, Portugal. Bullfights, folk dancing. Oct. 4-8.	8 National Gaelic Mod, Scotland. Singing, drama, poetry. Place not named yet.	9 Music Days, Donaueschingen, Germany. Usually first performances. Oct. 9-10.	10 Choral Contest, Dublin, Ireland. Drama, sports, too. Oct. 10-18.
11 Jacaranda Festival, Pretoria, South Africa. Oct. 11-17.	12 Wool Harvest Festival, Inverell, New South Wales, Australia. Dances, sports events.	13 Eighth annual Dance Festival, Morecambe, Lancashire, Eng. Oct. 12-16.	14 Our Lady of the Pillar Feast, Saragossa, Spain. Folk events Oct. 10-17.	15 Independence Day, Brazil. Military parades, speeches.	16 Textile Show, Copenhagen, Denmark. To Oct. 25.	17 Sixth Deep-sea Fishing Rodeo, Guaymas, Mex. Oct. 15-17.
18 Fourth Annual Music, Song Contest, Varallo, Italy. Oct. 25-31.	19 Aloha Week, Honolulu, Hawaii. Parades, water sports, music. To Oct. 24.	20 Grape Festival, Montpellier, France. Free grapes, wine shown. Oct. 20-25.	21 Religious Processions, Portobello, Panama. Pilgrims dance, pray.	22 International Motor Show, London, Eng. At Earl's Court. To Nov. 1.	23 Fiesta, Alvarado, Vera Cruz, Mexico. Lively local fair. Oct. 18-25.	24 United Nations Day. Member nations celebrate in various ways.
25 Tenth Annual Automobile Race, Barcelona, Spain. For famous Barcelona [illegible]	26 Festival, Music Contest, Sarajevo, Yugoslavia. Nationwide competition.	27 Music, Arts Festival, Wexford, Ireland. Opera, symphony, concerts. To Nov. 1.	28 Fiesta, Gerona, Spain. Feast, fair of San Narciso. Oct. 27-Nov. 4.	29 Independence Anniversary. Thirty-sixth birthday of Turkish Republic. To Oct. 30.	30 Orchid Show, Honolulu, Hawaii.	31 Halloween, Anaheim, Calif. Free food, games, costume contests, 7 P.M.-[illegible]

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Travel Book List

General

WORLD WIDE TRAVEL GUIDE. By Richard Joseph. New York: Doubleday & Co. $3.50. A money converter and foreign currency guide are extra-added features of this excellent handbook.

TRAVEL GUIDE TO EUROPE. By Temple Fielding. New York: William Sloane Assoc. $4.95. A popular standard guidebook revised for travel in 1952-53.

WOMAN'S GUIDE TO EUROPE. Edited by Eugene Fodor. New York: David McKay Co. $3.95. A new departure in guidebooks designed to serve the special needs and interests of women.

EUROPE ON A SHOESTRING. By Frederic E. Eyarks. Greenlawn, N. Y.: Harian Pubs. $1.50. A guide to economical European travel.

The British Isles

YOUR TRIP TO BRITAIN. By Richard Joseph. New York: Doubleday & Co. $4.50. A comprehensive guide to England, Scotland, Wales, Northern Ireland, and the coastal islands by *Esquire*'s travel editor. A special coronation-year edition will be published in February.

GREAT BRITAIN. By Dore Ogrizek. New York: McGraw-Hill Book Co. $6.50. Suggests the atmosphere and describes the customs of the various sections of England, Scotland, and Wales. Like all volumes in the World in Color Series, profusely and handsomely illustrated.

SO YOU'RE GOING TO ENGLAND. By Clara E. Laughlin. Boston: Houghton Mifflin Co. $4. Useful information for the tourist with limited time and funds, as well as those with plenty of both.

HERE'S ENGLAND: a Highly Informal Guide. By Ruth McKenney and Richard Bransten. New York: Harper & Bros. $4. History and sightseeing data presented with infectious enthusiasm.

LONDON. By Jacques Boussard. New York: McGraw-Hill Book Co. $5. Over 100 beautiful photographs of the city illustrate the informative text.

IN SEARCH OF LONDON. By H. V. Morton. New York: Dodd Mead & Co. $4. History, description, and anecdote are combined to make a refreshing travel guide for armchair travelers as well as the visitor to London.

Scandinavia

SKOAL SCANDINAVIA. By Edward Streeter. New York: Harper & Bros. $3.50. This witty personal account of an automobile trip through Norway, Sweden, and Denmark will delight the reader contemplating a similar journey.

SCANDINAVIA. By Dore Ogrizek. New York: McGraw-Hill Book Co. $6.50. Finland and Iceland, as well as Denmark, Norway, and Sweden, are presented individually in an authoritative text, profusely illustrated in color and in black-and-white.

France

FOOTLOOSE IN FRANCE. By Horace Sutton. New York: Rinehart & Co. $4. An entertaining guidebook to postwar France covering the beauty spots of the country, with photographs by the author.

FRANCE: PARIS AND THE PROVINCES. By Dore Ogrizek. New York: McGraw-Hill Book Co. $6.50. World in Color Series.

THE PROVINCES OF FRANCE. By Dore Ogrizek. New York: McGraw-Hill Book Co. $6.50. World in Color Series.

THE PARIS WE LOVE. By Dore Ogrizek. New York: McGraw-Hill Book Co. $6.50. World in Color Series.

FRANCE IN 1953. Edited by Eugene Fodor. New York: David McKay Co. $3. Fodor's Modern Guides Series.

TODAY IN CATHEDRAL FRANCE. By Sydney A. Clark. New York: Dodd, Mead

(*Continued on page 43*)

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THERE are few professional travel writers as well known as Sydney Clark, and none whose work is more highly valued by many thousands of tourists. For Sydney Clark is not only a traveler by profession — he is a traveler whose profession, after more than two decades of roaming the highways and byways of a great part of the globe, is still a Great Adventure. And the beauty of Sydney Clark's many travel-guide books is the freshness and vitality with which he transmits that adventure to his readers.

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Sun	Mon	Tues	Wed	Thurs	Fri	Sat
1 All Saints' Day. Church services, treks to cemeteries in Latin, Catholic countries.	2 Bonefish Bermuda Chub Fishing Tournament, Bermuda. Nov. 1-Mar. 31.	3 Independence Day, Panama. Thirtieth anniversary celebrated with parades, fireworks.	4 Arts, Handicrafts Exhibit, Milan, Italy. Nov. 4-30.	5 Guy Fawkes Day, England. Anniversary of attempt to blow up Parliament.	6 International Dog Show, Vancouver, B. C., Canada. Nov. 6, 7.	7 The Melbourne Cup, Victoria, Australia. Races.
8 Procession of Candles, Montaigne, Belgium. Final ceremony of Saint this year.	9 Lord Mayor's Show, London, England. Colorful medieval procession.	10 St. Martin's Festivals, Procession in Bonn, Duesseldorf, Germany.	11 Fair, Golega, Portugal. Annual regional celebration. To Nov. 24.	12 Flower Show, Honolulu, Hawaii. Sponsored by flower growers' florists; three days.	13 Royal Winter Fair, Toronto, Canada. To Nov. 21.	14 "November Prophets" Sweden. Reliability trials for motorcycles. To same place.
15 Wine Auction, Beaune, France. Sale of Burgundy wines supports hospital.	16 Aunt Ruth London-Brighton, England. Salute to Aunt's Emancipation Day.	17 Western Music Festival, Galway, Ireland. Nov. 14-17.	18 "Dom," Hamburg, Germany. Famous folk festival. Nov. 15-Dec. 15.	19 Salute to the Prince, Monte Carlo, Monaco. Public ceremonies, concert.	20 Anniversary, Mexican Revolution. Forty-third birthday of revolution. Sports events, Mexico City.	21 Virgin Fiesta, El Quinche, Ecuador. Music, dancing by Indians near Quito.
22 St. Cecilia's Day, Rome, Italy. Concerts honor patroness of music.	23 Pet Stock Show, Edinburgh, Scotland. To Nov. 27.	24 Livestock Show, Huesca, Spain. One of country's most important.	25 St. Catherine's Day, Paris, France. Young dressmakers promenade, dance.	26 Housewives' Christmas Fair, Odense, Denmark. Gifts, seasonal delicacies. To Dec. 6.	27 Santa Claus Parade, Hollywood, Calif. Movie stars take part.	28 Art Industry Exhibition, Helsinki, Finland. Nov. 20-Dec. 6.
29 Grand Prix Steeplechase, Paris, France. At Auteuil Race Course.	30 Music Festival, Basle, Switzerland. Chamber music. Nov. 30-Dec. 2.					

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(*Continued from page 41*)
& Co. $4. An introduction to the cathedrals of France giving background information on their history, builders, and towns, with notes on war damage.

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FOOTLOOSE IN SWITZERLAND. By Horace Sutton. New York: Rinehart & Co. $4. Specific information for a well-planned trip, informal in presentation and illustrated by photographs by the author.

ALL THE BEST IN SWITZERLAND. By Sydney A. Clark. New York: Dodd, Mead & Co. $4. Well-chosen information and advice on where to go and what to see.

SWITZERLAND IN 1953. Edited by Eugene Fodor. New York: David McKay Co. $3. Fodor's Modern Guide Series.

Belgium & Luxembourg

BELGIUM AND LUXEMBOURG. By Dore Ogrizek. New York: McGraw-Hill Book Co. $6.50. Excellent background material. World in Color Series.

The Netherlands

THE NETHERLANDS. By Dore Ogrizek. New York: McGraw-Hill Book Co. $6.50. Description of the country by political divisions. World in Color Series.

ALL THE BEST IN HOLLAND. By Sydney A. Clark. New York: Dodd, Mead & Co. $4. This practical, postwar guide combines travel data with information on Holland's history, culture, and industry.

Austria

ALL ABOUT AUSTRIA. By Virginia Creed. New York: Duell, Sloan & Pearce. $2.50. A complete guide to all parts of Austria, giving detailed information on regulations, accomodations, and what to see, with emphasis on Vienna and Salzburg.

Spain and Portugal

THE SELECTIVE TRAVELER IN PORTUGAL. By Ann Bridge and Susan Lowndes. New York: Alfred A. Knopf. $5.75. The wife of the British ambassador, in collaboration with Susan Lowndes, presents her own guide to Portugal's beauty spots and the lesser known examples of the country's baroque art. An appendix of useful, well-selected travel information is a special feature.

SPRING IN SPAIN. By MacKinley Helm. New York: Harcourt, Brace & Co. $5. Information about food, transportation, inns, and museums, plus an appreciation of the people and the country, past and present, make this good advance reading.

Italy

FOOTLOOSE IN ITALY. By Horace Sutton. New York: Rinehart & Co. $4. A witty, enthusiastic presentation of down-to-earth information by *The Saturday Review*'s travel editor.

ITALY. By Dore Ogrizek. New York: McGraw-Hill Book Co. $6.50. World in Color Series.

FLORENCE. By Edmond R. Labande. New York: McGraw-Hill Book Co. $5. An introduction to the art treasures and cultural life of Florence beautifully presented in pictures and text.

The Mediterranean

ALL THE BEST IN THE MEDITERRANEAN. By Sydney A. Clark. New York: Dodd, Mead & Co. $4. Basic information and travel data on twenty-four countries and islands in the area.

Israel

TICKET TO ISRAEL: An Informative Guide. By Judy Shepard and Alvin Rosenfeld. New York: Rinehart Co. $3.75. Practical
(*Continued on page 45*)

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Saturday Review WORLD TRAVEL CALENDAR

Ancient Church in Jalisco, Mexico

1953 *December* 1953

Sun	*Mon*	*Tues*	*Wed*	*Thurs*	*Fri*	*Sat*
		1 Drama Festival, Southampton, England. Nov. 30-Dec. 12.	2 Cheese Exhibition, Belleville, Ont., Canada. Gourmets please note.	3 Davis Cup Tennis, Australia. Exact dates, place to be set.	4 Christmas Fair, Oslo, Norway. Handicrafts, gifts. To Dec. 24.	5 Motorcycle Races, Dublin, Ireland.
6 St. Nicholas Processions, throughout Europe. Europeans' Santa Claus.	7 Airplane Anniversary. Kitty Hawk, N. C. Fiftieth birthday of first flight.	8 Immaculate Conception. Important services all Catholic churches; processions.	9 Christmas Fair, Strasbourg, France. Dec. 8-22.	10 Nobel Prize distribution, Stockholm, Sweden.	11 "Escalade," Geneva, Switzerland. Patriotic celebration; processions.	12 Guadalupe Day, Mexico. Colorful Chiapas dancers honor Mexico's patroness.
13 St. Lucia's Day, Sweden. Goddess of light feted.	14 Taki-no-Naki, Japan. Festival of waterfalls.	15 Handicraft Fair, Aruba, West Indies. Native products sold.	16 Day of the Covenant, Pretoria, South Africa. Honors South African pioneers.	17 Posadas, Quaretaro, Mexico. Traditional Christmas play. To Dec. 24.	18 Feria Chilchiquetenango, Guatemala. Feast of St. Thomas. To Dec. 21.	19 Bertram Mills Circus, London, England. One of Europe's best. To Jan. 31.
20 Lapp Yule Log. Reindeer Calf Day. Log-hunting ceremonies beginning.	21 Kris Kringle's Market, Munich, Nuremberg, Germany. Christmas gifts.	22 Tunny Tournaments, Barcelona, Spain. Fourteenth international Christmas markets.	23 Radish Festival, City of Oaxaco, Mexico. Figures carved from radishes.	24 Midnight Mass, Le Puy, France. One of country's more famous services.	25 Christmas. The faithful visit the Holy Land.	26 Gombey Dancers, Bermuda. Natives dance in weird costumes; also Jan. 1.
27 Mid-Winter Sports Carnival, New Orleans. Championship sports, Sugar Bowl. To Jan 1.	28 Pre-Hockey Tournament, Davos, Switzerland. For Wengener Cup. Dec. 30.	29 Boxing Day. Dancing in Kingston, Jamaica. Holiday dances of African origin.	30 School-boys' Own Exhibition, London, England. Mostly toys, amusements. To Jan. 9.	31 St. Silvester's Festival, Madeira. Extravagant fireworks display.		

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(*Continued from page 43*)
travel information and background material designed to make the tourist feel at home in Israel.

Middle East

MIDDLE EAST. By H. V. Morton. New York: Dodd, Mead Co. $4. A record of travel in Egypt, Palestine, Iraq, Turkey, and Greece.

LET'S TALK TURKEY. By Willie S. Ethridge. New York: Vanguard Press. $3. An informal travel memoir which provides general information about modern Turkey.

Canada

FOOTLOOSE IN CANADA. By Horace Sutton. New York: Rinehart Co. $4. Interesting presentation of factual information about the Dominion for the American tourist.

QUEBEC IN YOUR CAR. By John and Marjorie MacKenzie. New York: Rinehart & Co. $3. An invaluable handbook of routes, mileage, and memorable scenic drives in the Province of Quebec.

The Caribbean

YOUR HOLIDAY IN CUBA. By Lyman and Ellen Judson. New York: Harper & Bros. $4. Highlights of the island interestingly described for the North American traveler.

ALL THE BEST IN CUBA. By Sydney A. Clark. New York: Dodd, Mead & Co. $3. Notes on the country's history supplement information on what to do and see.

THE TRAVELER'S TREE: A Journey through the Caribbean Islands. By Patrick Leigh-Fermor. New York: Harper & Bros. $5. A lively account of the author's off-the-beaten path journey through the islands of the old Spanish Main.

Mexico

NEW GUIDE TO MEXICO. By Frances Toor. New York: Crown Publishers. $2.50. A revised edition of this well-known guide, with new maps and road information, places to see, food, hotels, history, and customs.

ALL THE BEST IN MEXICO. By Sydney A. Clark. New York: Dodd, Mead & Co. $3.50. Up-to-date information for the traveler to Mexico.

Central America

LET'S GO TO GUATEMALA. By Lyman and Ellen Judson. New York: Harper & Bros. $4. An excellent guide for the North American tourist.

ALL THE BEST IN CENTRAL AMERICA. By Sydney A. Clark. New York: Dodd, Mead & Co. $3. Present-day descriptions and background history of the countries are combined.

GUATEMALA. By Erna Fergusson. New York: Alfred A. Knopf. $4.50. Background information on land and people.

South America

LET'S GO TO PERU. By Lyman and Ellen Judson. New York: Harper & Bros. $4. A well-arranged presentation of "where to go" and "what to see" in Peru.

LET'S GO TO COLOMBIA. By Lyman and Ellen Judson. New York: Harper & Bros. $4. An excellent preview of the country, coupled with practical travel information.

CHILE. By Erna Fergusson. New York: Albert A. Knopf. $4.50. A thoughtful introduction to the country and its people.

Hawaii

ALL THE BEST IN HAWAII. By Sydney A. Clark. New York: Dodd, Mead & Co. $4. Firsthand impressions form the basis for this informal guide.—EDITH BUSBY.

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SPORTS FOR SPECTATORS

A large percentage of the millions of Americans who will travel for fun in 1953 will be on the lookout for major sports events. Among the high caliber contests on this year's spectator sports schedule are the New Year's Day football bowl games; the National Association of Stock Car Automobile Racing's (NASCAR) 100-mile Sportsman's Auto Race Championship, and 200-mile Grand National Circuit Auto Race, Daytona Beach, Fla., Feb. 14, 15; Rugby Union Football, Royal Navy v. Army, Twickenham, Middlesex, Eng., Mar. 7; Rugby Union Football, England vs. Scotland, for the Calcutta Cup, Twickenham, Eng., Mar. 21; the Grand National Steeplechase, Aintree, Liverpool, Eng., Mar. 28; Rugby League Cup Final, Wembley Stadium, Wembley, Middlesex, Eng., Apr. 25; the Kentucky Derby, Louisville, Ky., May 2; National Gymnastics Championship, Bergen, Norway, May 23, 24; Grand Prix du Printemps, Saint-Cloud, France, May 25; Auto Speed Racing Classic, Indianapolis, Ind., May 30; The Derby, Epsom Downs, Surrey, Eng., June 6; Royal Ascot Horse Race, Ascot, Berkshire, Eng., June 16-19; Grand Steeple-Chases de Paris, Auteuil race course, Paris, June 21; All-England Lawn Tennis Championships, Wimbledon, Surrey, Eng., June 22-July 4; Grand Prix de Paris, Longchamp, June 28; Palio, Siena, Italy, July 2, Aug. 16; Tour de France bike race, July 1-26; Stampede, Calgary, Alta., Canada, July 13; Horse Show Week, Dublin, Ireland, Aug. 4-8; Finnish Athletic Championships, Helsinki, Finland, Aug. 17, 18; Highland Games, Braemar, Scotland, Sept. 3; World Series Baseball, USA, late Sept., early Oct.

Although fishing for prizes is not a new idea, the plan is becoming increasingly popular throughout the world. In the U.S. it began in earnest about twenty years ago when travel for pleasure suffered the effects of the Depression, and communities used prizes as bait to lure tourists.

Nowadays there are quite a few international fishing contests. The season starts in January in Miami with a $15,000 deep-sea fishing derby, Jan.-Apr. 19. Puerto Rico's second annual deep-sea fishing derby will be staged Jan. 16-May 16.

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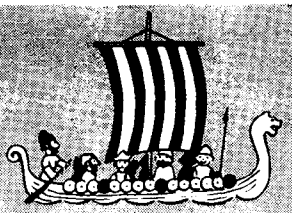

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—By Tom Lea from "The Brave Bulls."

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GAELIC HIGHLIGHTS

AMERICANS who venture no further than Ireland and Wales this year will still have several opportunities to witness and take part in outstanding cultural events.

The first big attraction will be Ireland's "An Tóstal" (Ireland at Home), Apr. 5-26, a nationwide program of cultural, sporting, and social events. The Abbey Theatre will stage a short opera in Irish by Gerard Victory, and three plays. Sir John Barbirolli will conduct a performance of Handel's "Messiah" on Apr. 8, and "Everyman" will be performed Apr. 9-10. The Thirteens Music Society will present "Don Giovanni," "The Magic Flute," and "The Marriage of Figaro," and the Dublin Operatic Society will offer new productions of "Maritana" and "The Lily of Killarney."

In Cork, ballet will be featured during the week of Apr. 6; drama, "The Dragon Lady," and "The Black Stranger," the week of Apr. 13, and music the week of Apr. 20.

Limerick will present a drama-festival and folk-dancing contest. Waterford will stage two pageants, and Galway will offer Irish translations of famous plays.

A "special feature" in Drogheda, County Louth, will be a Soap Box Derby "on American lines for youngsters."

The PEN Club plans to meet in Dublin in June.

A festival of Gaelic music, art, singing, and dancing will take place in Galway, Nov. 18-21.

In Wales, the International Music Eisteddfod, an annual contest for choirs and folk-dancers, will be held in Llangollen, Wales, July 7-12, and the Royal Eisteddfod of Wales in Rhyl, Aug. 1-8.

UNESCO, in cooperation with the Westminster Record Co., put last summer's International Eisteddfod on four sides which are only now available in America. Performers from fourteen countries, including the USA, are heard—in a superbly recorded and edited version which gives the listener the full flavor of this extraordinary event.

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IN spite of wars, plagues, royal edicts, imperial ukases, and church bans, fairs are still with us. As the late Hendrik Willem Van Loon wrote in his introduction to Helen Augur's excellent "The Book of Fairs" (Harcourt, Brace & Co.), "Such primitive instincts as the desire for an annual exchange of goods combined with popular entertainments can neither be suppressed nor definitely destroyed."

The history of fairs goes back at least to the time when the Phoenicians were traders in the Mediterranean area. This year dozens of large-scale fairs will be held in many countries. The dates and places of some of those listed below are worth noting for the simple reason that if you are a fair enthusiast you will want to plan to attend one or more of them; but if you don't care for them you might want to plan to visit the fair cities when hotel accommodations are not taken up by persons connected with the exhibitions.

Philippine progress across the centuries will be the theme of an international fair to be staged in Manila, P.I., Feb. 1-Apr. 30. The products and handicrafts of the islands will be displayed alongside those of Italy, Lebanon, Nationalist China, Spain, Sweden, Thailand, the United States, Vietnam, and several other countries. Other exhibits will dramatize the highlights of local history from before the arrival of the Spanish conquistadores in 1521 to the present, centuries during which the Filipinos evolved from savage islanders to the sensitive, artistic people of today.

Some other internationally important fairs in 1953 will be the ones at Frankfort, Germany, Feb. 22-26, Sept. 6-10; Oslo, Norway, Feb. 21-Mar. 1; Cologne, Germany, Mar. 1-10; Verona, Italy, Mar. 8-26; Vienna, Austria, Mar. 15-23; Utrecht, Holland, Mar. 17-26, Sept. 1-10; Copenhagen, Denmark, Mar. 20-29; Helsinki, Finland, Mar. 20-29; Milan, Italy, Apr. 12-28; Lyon, France, Apr. 11-20; Brussels, Belg., Apr. 25-May 10; British Industries Fair, London and Birmingham, Eng., Apr. 27-May 8; Paris, May 9-25; Toronto, Canada, June 1-12, and Aug. 21-Sept. 5; Bordeaux, France, June 7-22; Barcelona, Spain, June 10-30; Stockholm, Sweden, Aug. 22-Sept. 6.

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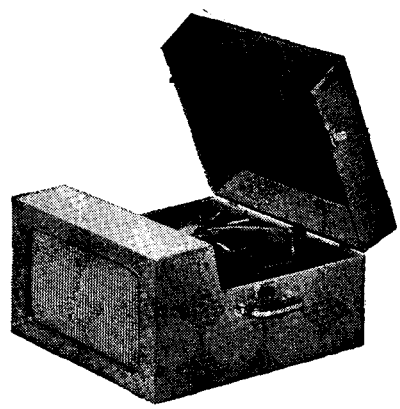

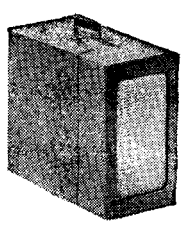

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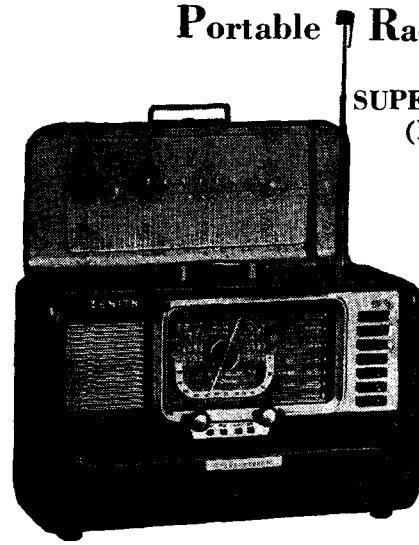

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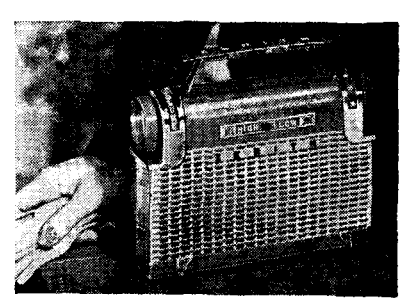

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AN OPERATIC CHRISTMAS, NOT NECESSARILY MERRY

IF THE burden of this Christmas-time report is operatic ("burden" being a word that Jerome Kern was prone to use instead of "refrain") blame it not on the disposition of the writer, but rather on the disposition of matter offered to him. Why George Szell should want to conduct a large part of "Salome" with the Philharmonic-Symphony when most people were thinking of less lurid gifts than Salome's choice of Jokanaan's head on a silver platter, I shall never know. Nor was there any seasonal appropriateness in the Metropolitan's revival of "La Gioconda." A good deed, and a timely one, was the production of Berlioz's "L'Enfance du Christ" by Thomas Scherman and the Little Orchestra.

Actually, the "Salome" was a year delayed, for it had been promised then and deferred because of an illness. There was nothing but health in the effort as finally heard, with Astrid Varnay matching the memorable splendor of her singing a few years ago of the music for "Elektra" with her clear and always expressive delivery of this taxing line. She has, of course, sung as well as acted it in the opera house; but the singing this time was decibels better than before, either because she had no acting to worry about, or else because it found her not meshed up in a sequence of repertory performances, and thus in fresh voice. Set Svanholm was a rather strident Herod, Blanche Thebom a suitable Herodias.

Taken together, the honors were Varnay's, not only for her triumph over the task Strauss set for "Salome," but almost as much for her triumph over the noisy clamor unleashed by Szell in his direction of the score. It is perhaps unwise for a conductor to begin a "Salome" sequence with the "Dance of the Seven Veils," since he is actually the Salome under such circumstances, gyrating and beseeching (if only more passionate playing from the orchestra), with no thought of vocal control or climax. Thus, when the soprano enters, she is more or less an intrusion on a set scale of dynamic values (if on nothing else). Szell gave Miss Varnay an occasional right of way at a dangerous crossing, but one had the sensation of a screaming motorcycle attracting attention to itself, while the guest of honor lagged along.

Something of a similar kind of overproduction of emphasis marred the previous playing of Mozart's C major ("Jupiter") Symphony and the "Magic Flute" Overture. Compared to the Strauss that followed, they were rather restrained; compared to the silence that preceded, they were decidedly exaggerated—especially the drum thumps in the finale of the symphony. Szell is a conductor whose intentions are generally beyond reproach; but not so his accomplishments. A touch of geniality, a mite of humor would have given to both Mozart works some sense of being ingratiating as well as correct. The orchestra, incidentally, gave out with heroic good will all evening.

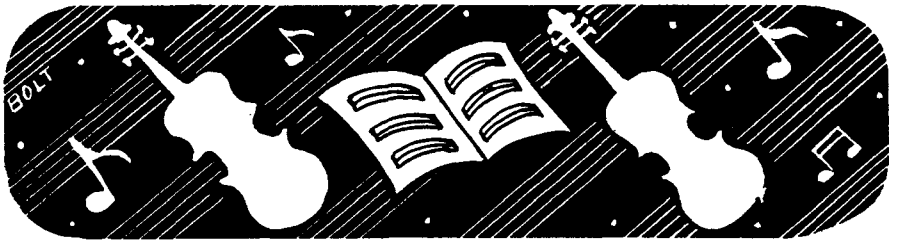
* * *

For a not new production, this year's "La Gioconda" at the Metropolitan was reasonably fresh in costuming, gloomy in decor (one might wonder, really, whether the seventeenth-century ducal palace in Venice is older than its replica on the Met stage), and occasionally stimulating musically. A good deal of its occasional virtue could be attributed to Fausto Cleva, who had his cast well in hand through the evening, and put the orchestra through a rousing "Dance of the Hours" that showed just how good a conductor he can be when he feels completely in command. Zachary Solov's ballet was well conceived if not wholly executed, which is at least half a compliment more than most comparable efforts of the recent past have rated.

The story of vocal deeds and misdeeds is a variable one, with no one singer wholly excellent or seriously inept. For consistency, Fedora Barbieri's Laura was solidest, also more decorative than most good mezzos manage to be; Leonard Warren's Barnaba, the least believable (he brought along his Iago cap and, alas! also his Iago mannerisms for a much less complex villain); Zinka Milanov's Gioconda rose to a high level in her "Suicidio," while restlessly conserving power elsewhere; and Mario del Monaco's Enzo showed the largest gap between usable attributes and the use of them. This was a night when Del Monaco chose to sing lyrically more often than is his custom; though, needless to say, not in "Cielo e mar," which permits that manner more than anything else in the score. Some phrases in the ensembles and duets showed the quality of which the voice is capable, but fleetingly. Jean Madeira's La Ceica, a sincere, well-conceived effort, found her making rather unpleasant sounds in a striving for power. Less "production," more projection would help. Altogether, this was a vigorous but hardly expert "Gioconda."

* * *

Against these stridencies, the memory of Berlioz's "L'Enfance du Christ" (a reproduction in Carnegie Hall by Thomas Scherman and the Little Orchestra of the performance admired in Town Hall a year ago) persists for its constraint, its concentration, its realization of sincerity as well as its aspiration to it. Considering the instrumental means at Berlioz's easy command, it suggests the self-discipline of a muralist limiting himself to a vignette to convey the most powerful emotion imaginable. Remarkably, too, this put no rein on his emotional powers; merely on the ways in which they are utilized.



The virtues of the performance began with Scherman's strong feeling for the material, and continued with the good adjustment to their tasks of Martial Singher, Leopold Simoneau, and Donald Gramm (the latter an unfamiliar but able bass). Mary Davenport gave intelligent service to the requirements of Mary, though without quite the mezzo voice for the music. The attention of the large audience suggested that Scherman (and the excellent chorus directed by William Jonson) can make this an annual experience if they choose.

—IRVING KOLODIN.

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Broadway Postscript

DOWNWARDS & ONWARDS

IF "Two's Company" were to show up on television one of these Saturday nights, it might compare very well with some of the big packages the networks are forever whipping up for us. There is some smart dialogue ("Ever since Eisenhower got in, have you noticed how pushy the rich are getting?"); some amusing, if not too pointed, satire on such things as precocious child-actors; Tallulah Bankhead commenting on a Bette Davis movie; a British ambassador expressing his country's "gratitude" for the aid which has helped her to build herself back up "from nothing to a state of extreme poverty"; the Italian movie-director's Continental wooing of a Hollywood actress (previously covered by a full-length play this season); the inevitable "Streetcar Named Desire"; best of the litter, a sketch about a group of Britishers who become an overnight sensation on TV by working up a hillbilly folk-singing act; and, finally, some more than acceptable dance numbers.

But the theatre is not television, and onstage most of these things seem clichéd and insubstantial. This is particularly so if one is grieved rather than pleased by the spectacle of Bette Davis denying whatever genuine acting talent she possesses in order to be taken as a personality. Those of us who have watched Miss Bankhead's gradual fall from grace with feelings of nausea must lament Miss Davis's choice of the primrose path wherein she gets first-rate applause for condescending to do what any third-rate hoofer, imitator, and low comic could probably do better. From where we sat it was impossible to tell whether she was smiling in base delight at her reception, or merely gritting her teeth in order to survive the ordeal of her indignity.

Fortunately, she was introduced by the urbane Hiram Sherman, who has no peer in the art of preparing you not only to expect nothing, but also to be appreciative for having received same. At the opposite end of the scale, and equally effective in his specialty, is David Burns, a comedian with the top banana's gift of devastating pretense by immediately reducing everything to its lowest denominator.

Vernon Duke's music and Ogden Nash's lyrics are far from either's best efforts. Only very occasionally does Mr. Nash let loose his whimsy to rhyme such improbables as "revoliver" with Oliver, or "catsup" with "hats up." John Murray Anderson, that master rescuer of musical fiascoes, has varnished "Two's Company" with a stylish enamel which may prevent audiences from ascertaining the true color of the entertainment. However, he was unwise enough to allow one really good number to remain to provide an awkward basis of comparison with the even mediocrity of the others. This happy and memorable collaboration is a tenderly beautiful ballet story called "Roundabout." A separate gem written by playwright Horton Foote and choreographer Jerome Robbins, danced by Nora Kaye, and designed by Ralph Alswang, it deserves better company than Miss Davis's revue.

ALSO likely to go down better with audiences than it has with critics is John D. Hess's "The Grey-Eyed People." This first effort by a former TV writer attempts, within the framework of domestic comedy, to deal with a charged issue, namely, the public's superstitious response which threatens the right to earn a living of men who are ex-Communists. To the author's credit he has not allowed his play to become a thesis or a melodramatic appeal to our inherent distaste for injustice. Moreover, he has painted a true-ringing picture of suburban existence. Where he has failed, perhaps, is in his conception of a comedy as a play which provides a chaser of laughter to go with every crisis, rather than as a play which relentlessly and progressively exposes the truth about human foibles.

The perpetually off-balance Walter Matthau shows to his best advantage to date as the harassed head of the family. Notable among the rest of the cast are Walter Klavun as the raucous Rotarian; Virginia Gilmore as the slightly conformist but nonetheless spirited wife; and Sandra Deel as a visiting nymphomaniac, whose presence reminds all and sundry that there is something else in life besides politics.

All things well considered "The Grey-Eyed People" is a creditable first play which establishes its author as an adept theatre craftsman whose next step should be to acquire a passion for the truth beneath the realities he so accurately depicts. —HENRY HEWES.

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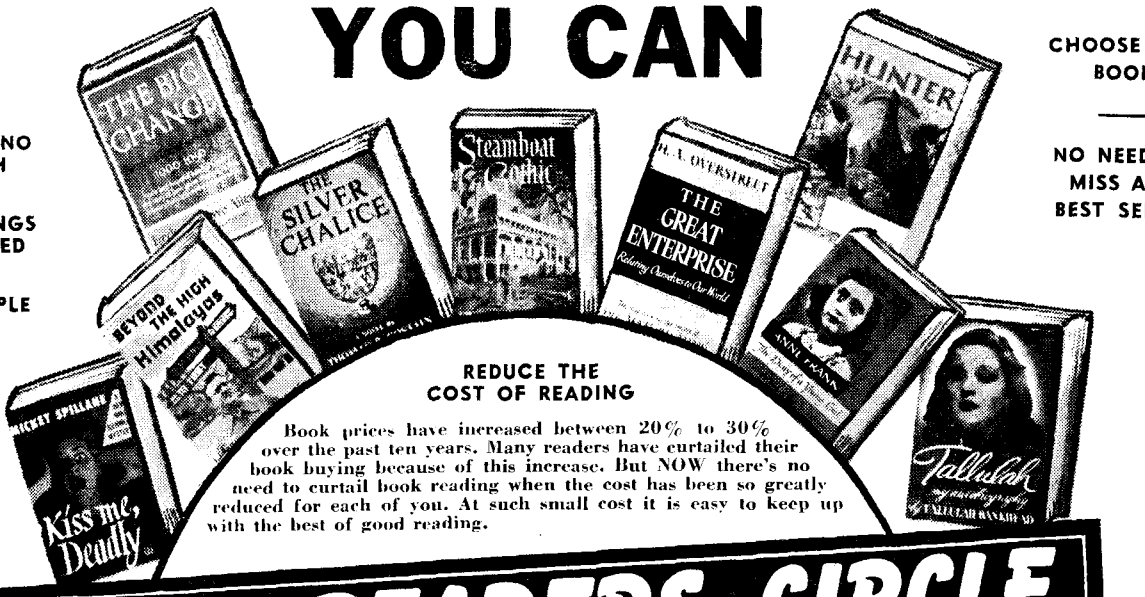

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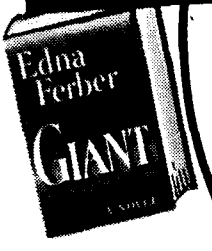

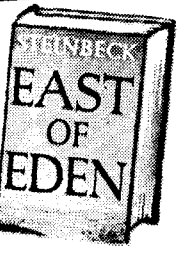

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The Sea Around Us—Rachel L. Carson
Beyond the High Himalayas—William O. Douglas
Abraham Lincoln—Benjamin Thomas
Good For A Laugh—Bennett Cerf
The Big Change—Frederick Lewis Allen
Anne Frank: The Diary of a Young Girl
Fireside Book of American Songs—Margaret Boni
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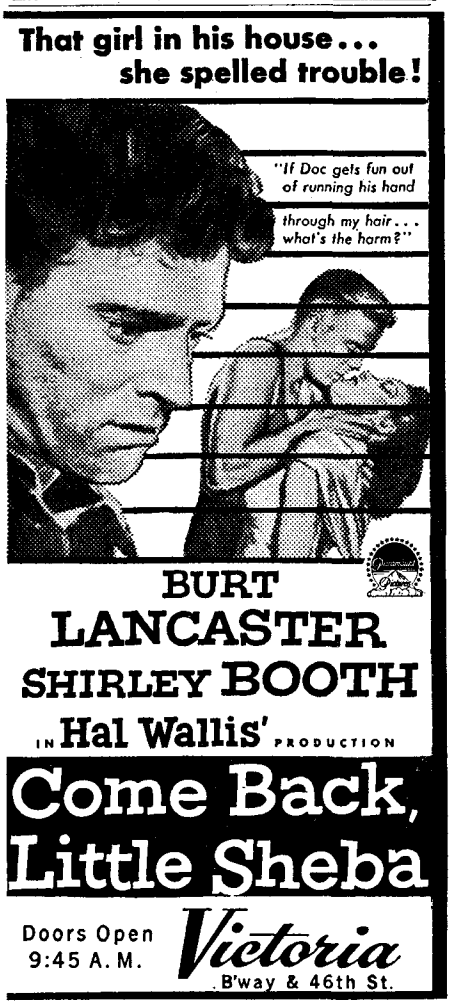
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SR Goes to the Movies

THE BEAUTIFULLY BAD

WITH Oscar-time looming, there has been a sudden unwrapping of some glistening motion-picture products. The year 1952 would have turned out to be a respectable motion-picture year for me even if the books had been closed down prior to Christmas week, but the studios evidently have not felt satisfied. All in the space of ten days or so a half-dozen intriguing new movies have appeared in theatres in New York and on the West Coast.

One of these, "The Bad and the Beautiful," entertainingly examines Hollywood itself and provides a more complete and sociological view of the dream factory than any movie has yet attempted. Just as the sociologists will examine in turn the categories of prevalent types—producer, star, writer, and director—so does this movie. And just as fiction about Hollywood invariably seems to concentrate on a producer, generally one who is something of a heel, so and rather surprisingly does this movie.

Kirk Douglas has the task of showing the interesting complexities of Jonathan Shields, son of a deceased tycoon known not as a heel but as *the* heel. In attempting to live down his father's reputation, Jonathan, it soon becomes apparent, is his father all over again, modern style. He's clever, can turn on the charm, has a cute way with the angles, and is entirely expert at knifing even his closest friend if the fellow happens to be any hindrance in his rise into the upper hierarchy of Hollywood.

On his way Jonathan meets Fred Amiel (Barry Sullivan), a fledgling director and a sincere guy; Harry Pebble (Walter Pidgeon), a small-time producer who doesn't want to win awards, only wants to make pictures "that end with a kiss and black ink on the books"; Georgia Lorrison (Lana Turner), a girl "tossed on the ash heap by the town" and still mooning about her dead father, a famous actor with a profile; and finally James Lee (Dick Powell), a promising novelist with talent and a scatterbrained wife. Each of these people responds to the Jonathan charm, each finds "the genius-boy" first a benefactor and then a master of the Judas kiss. Using flashback devices similar to those in "A Letter to Three Wives," "The Bad and the Beautiful" shows what is bad and beautiful about these and other Hollywood types.

Let me announce at once that a good many of the performances in the movie are astonishing. Kirk Douglas gives dimension and realism to his role of Jonathan; Walter Pidgeon has been taken out of stock and dusted off, so that he seems quite new; Gloria Grahame is a delight as a Southern writer's wife. Most astonishing of all is Lana Turner, who seems to have been surprised into giving the performance of her life. She has two or three moments when she lets loose, and one very nearly has to hold onto one's seat. You're going to have to see it to believe it.

When one sees acting from people who were not hitherto thought to possess any marked degree of ability, the accolade is generally fixed on the director. Vincente Minnelli has undoubtedly coaxed the best out of his players, but blood does not spring from a stone, and perhaps he has utilized to the fullest what was already there. Thus there are some opinions about certain of Hollywood's big names that are going to have to be revised. I am all for the theory that beauty need not be a hindrance to an acting career, and it would be salutary if Hollywood would show further signs of adopting the theory.

To go on with Mr. Minnelli, he has done about all you can ask a director to do; his picture is visually exciting, strikingly photographed, and now and then reminds, in its lighting, of "Citizen Kane." (John Houseman, the producer, and once associated with Orson Welles, may have had some influence here.) Minnelli has captured the eerie quality of an empty sound stage at night, the sterilized look of a writer's office on the lot, the dull meaninglessness of a noisy cocktail party attended by picture people. As an exhibition of know-how in picture-making "The Bad and the Beautiful" is first rate, although every now and then Charles Schnee's screenplay goes in for dubious melodrama.

Having distributed my praise widely and handsomely I must admit to some reservations which the movie has brought on itself by some pretensions to thought and message. Jonathan is not only presented in his "heelish" aspects; we are made to wonder if this master of betrayal is not ultimately a "good" person. For while wounding all those who made the mistake of admiring and loving him he has also given them the impetus to achieve

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what they might not otherwise have achieved. "You are all much better off than you were before," the loyal Harry Pebble tells them. They have reached the top in their professions, have made a lot of money, gained fame and awards. Where would they all have been, the picture asks, if Jonathan had not come into their lives? Fred, we assume, would still be adrift in the world of quickies: Georgia would still be a drunk and a tramp. Are the ends worth the means of Jonathan's behavior? the picture seems to ask. The value of the particular ends might be just a little questionable, however, and maybe a better question would have been: are any ends worth the betrayal of all human feeling? Perhaps the picture never intended to get that serious. If so, then the fact that it leads to speculation is all to the good.

But I have another quarrel. All along, while appearing to be acidly looking at Hollywood, the movie stays on the inside and almost never gets outside for an objective look. Attempting to show the stuffing and ticking of the glamour concept Hollywood largely sells to the world, it still stays a prisoner of that concept. The madness, the weirdness, the sadness, the corniness—they are here on display, all right; so is the craft and the machinery for making illusions. But the ring of it all is faintly phony and faintly hollow, and I still felt what was shown to be closer to the Hollywood of the fan magazines rather than the Hollywood of reality.

—Hollis Alpert.

SR Recommends

The Bad and the Beautiful: Reviewed in this issue.

Come Back, Little Sheba: Shirley Booth's magnificent Hollywood debut as the slovenly, adolescent-minded housewife of William Inge's play. (*SR* Dec. 27.)

Face to Face: Joseph Conrad, Stephen Crane, and Hollywood collaborate here in a highly valuable "duo-drama." (*SR* Dec. 20.)

Two Cents' Worth of Hope: Life in an Italian village, imaginatively re-created by director Castellani. (*SR* Dec. 13.)

Forbidden Games: A memorable exploration into the child's world, filmed in France. (*SR* Dec. 6.)

Breaking through the Sound Barrier: By no means a conventional "space-opera," this drama is given the benefit of a magnificent performance by Sir Ralph Richardson. (*SR* Nov. 22.)

Life Begins Tomorrow: Sartre, Gide, Corbusier, and Rostand beg for peace while showing off their latest projects in this French "documentary." (*SR* Nov. 22.)

Limelight: Chaplin's new film, hailed by some as a masterpiece, criticized by others as sentimental and banal, but well worth seeing at either evaluation. (*SR* Oct. 25.)

TV and Radio

THE TV YEAR

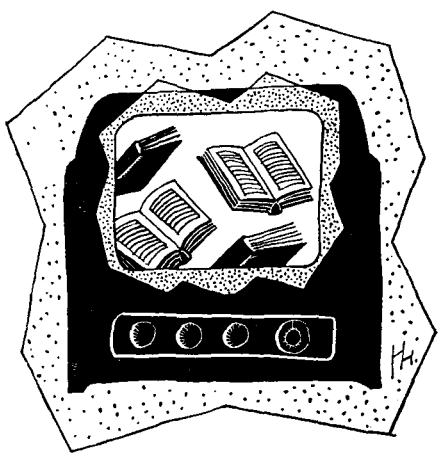
AT THE time H. G. Wells made his last visit to the United States I was just beginning to work in television, and I thought that the man who had so often outlined the shape of things to come and who described our mortal plight as a race between education and catastrophe might give me guidance. He asked me to come around to the Explorers Club (which I took to be a good omen), but the man I found there was not the exuberant and almost bouncy man I had met before. I didn't know it then, but he was in that phase of gloom which lasted to the end of his life. So what he said about television seemed to me both dull and peevish. He disliked the whole thing. He said it would be nothing more than a long newsreel of parades. He did not see how it could be helpful to education. He didn't say so, but he implied that television itself was catastrophic.

I fought against his ideas then and I do now; but occasionally, when things look gray, I think of what he said, and I think of his prophetic vein as now, at the end of a calendar year, I attempt a look into what the next one will bring. Actually, an industry which sells time (a rather awesome concept, when you think of it) cannot be held to the calendar. The time for review and prophecy in broadcasting is between May and September, the hiatus between the thirty-nine week cycles of commercial programs. The next six months are unlikely to reverse any directions; but by continuing the same directions for that much longer the broadcasters may well fix the pattern of the season that begins next fall.

The major phenomena of the past year, which we will see again, are largely physical. New stations will continue to be licensed—perhaps the FCC will get around to 200 in the next twelvemonth—and some of these will be educational. And more and more programs will be made on film, not as kinescopes of live programs, but in studios, most of which will be done on the West Coast. The number of people who can now see television is approaching 20,000,000 and will continue to go up; and I see no indication that the new audience will be any less satisfied than the old. Football will be rationed, but panel shows and "situation comedies" (I put the words in quotes because they have virtually lost their meaning and now signify little beyond any imitation of "I Love Lucy") will be plentiful.

The drift to film has already been discussed here, and while I disagree with Goodman Ace, because I believe that live television has a special quality which should not be sacrificed, I will not argue the point now. It strikes me as significant that film has invaded not only the field of the half-hour knockabout comedy, but has displaced the easygoing late-hour shows, where new talents were once developed (their place being taken by old feature pictures), and also threatens to take over panels and audience participations as well. A lot of news programs are, in a way Wells didn't foresee, little more than newsreels. And one of the most impressive of last year's offerings (continuing still) is a magnificently edited film document "Victory at Sea." I do not quarrel with the Sylvania award to this program, particularly as no original work in television approached its quality, but I think the people whose business it is to look ahead should be troubled by the fact that their best program is basically film and that television served primarily as its transmitter, not creator. Editing comes close to creativeness in the Edward R. Murrow program "See It Now" (which also won an award) and some of its reports on the campaign were bolder and brighter than the direct transmissions from Chicago.

Two experiments of last year were successful enough to justify further work: the transmission of "Carmen" from the stage of the Metropolitan into theatres in some thirty cities and the repetition of a single play, five nights in a row, by WOR-TV. They suggest new ways of collaboration between television and the living



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FILMS

THE SATURDAY REVIEW

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theatre, each of which needs the other.

Whether the Ford Foundation's "Omnibus" will have a direct effect on program quality isn't certain yet. The program got off to a stumbling start, but it picked up rapidly (and picked up a few sponsors). It is still a little unrealized; possibly the original idea of something for everybody (a little, but not too much, better than the usual fare) has been taken to mean "something for everybody on each program" and has developed into a fear of doing too much of anything. I am not attempting to review this program here, my interest being in its effect, and of this I can say with confidence that should "Omnibus" be withdrawn the chances of a program even half as good will be slim. "Omnibus" was almost as severely criticized as the messy hour with which CBS dedicated its Western studio; the critics should look at it again and spread the news of its improvement.

The entrance of a foundation into entertainment-program production is a separate phenomenon of great significance; "Omnibus" takes the place of the sustaining program which networks cannot afford to produce and stands halfway between commercial and public-service broadcasting, an interesting example of "mixed economy" operating within the framework of capitalism.

I should like to signalize one unique event although I fear it will have no effect on the future. Toward the end of last December, on the Ozzie and Harriet Nelson program, Mrs. Nelson was talking on the telephone to a woman friend and said casually, "That was a swell dress you wore to the PTA meeting last night." This is the first recorded reference to the PTA on the air which has any resemblance to the way millions of people actually do refer to the PTA, the first without a little sneer for a quick laugh, and one of the few allusions to our educational system which did not belittle the educator in order to glorify the invincibly ignorant. My own award for the year goes to the Nelsons.

—GILBERT SELDES.

Your Literary I.Q.

Conducted by John T. Winterich

MIXED EMOTIONS

Fannie Gross of Asheville, North Carolina, presents fifteen famous poetic quotations, with blank spaces to be filled in from the list of human emotions on the right. Allowing five points for each correct choice and two points for identifying either the poem or the poet, a score of sixty-three is par, seventy-seven is very good, and eighty-four or better is excellent. (The four extra points are free.) Answers on page 58.

1.	Nursing her ..... to keep it warm.	( )	Anger
2.	But hail, thou Goddess, sage and holy, Hail, divinest	( )	Anguish
3.	Loves that meet in Paradise shall cast out	( )	Avarice
4.	We cry for ..... at the next amusement.	( )	Bliss
5.	I tell you, hopeless ..... is passionless.	( )	Distraction
6.	For all the ..... mankind can gain Is not in pleasure but in rest from pain.	( )	Fear
7.	And resembles ..... only As the mist resembles rain.	( )	Grief
8.	His pulse failing, ... speechless lies.	( )	Happiness
9.	A lawn about the shoulders thrown Into a fine	( )	Hope
10.	So for a good old-gentlemanly vice, I think I must take up with	( )	Melancholy
11.	We did not dare to breathe a prayer Or give our ..... scope!	( )	Mercy
12.	And my heart rocked its babe of ..... And soothed its child of air.	( )	Passion
13.	Senseless, and deformed, Convulsive ..... storms at large.	( )	Pity
14.	Still nursing the unconquerable	( )	Sorrow
15.	And they, methinks, deserve my ..... Who for it can endure the stings.	( )	Wrath

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FICTION

(*Continued from page 12*)

Harana who betrayed all who were dear to her, but from softness rather than treachery; and Leah Marino—"Mita," to Rodrigo—the fiery and loyal daughter of the noble Jewish geographer, Benjamin Marino, who not only has captivated the Spanish sailor but will captivate the reader of the book. All in all, here are the ingredients for a rich dish.

Admittedly, the novel is not all equally well done. The description of fifteenth-century Spain, particularly its waterfront, is excellent, and so too are the characterizations both of great sailors—truly great sailors—like the Pinzons, and of crimp-fodder like Gomez Rancon, known as the Rabbit. Yet Mr. Street is not always unconfused in his use of nautical terms, and I personally would have preferred him to have kept the poetical original names of the medieval compass rather than translate them into prosaic west and southwest wind. And the central portion of the book drags a little in comparison with the beginning and the end.

But not enough to make you want to lay it down. That you will not do and should not do until you have come, thoroughly pleased, to the last page. —THOMAS C. CHUBB.

ONE MORE OCTOPUS: Mary Anne Amsbary has written in **"Caesar's Angel"** (World, $3.50), the story of a slum kid brought along by a bootlegger who runs an extensive traffic in vice in a large Midwestern city. Dated Memorial Day 1940, it is told on a level with which we had become familiar long before that day. As in such movies as "Little Caesar," "The Glass Key," and "The Great McGinty," it traces municipal corruption directly to a human octopus. The name in this late arrival is Dutch Lehman.

Pete Maggiore, while working for Dutch as a waiter, talks back to the boss; and is therefore shot down in the street by Dutch's mercenaries. Although Pete was deeply beloved by his younger brother, Tony, we are asked to believe that the latter subsequently not only accepts Dutch's assistance to get through law school, but begins his practice feeling so grateful to The Boss that he double-crosses his own people to redeem his indebtedness. Yet Tony is presented as honest at heart, hot-blooded, and intelligent.

Even the device of varying the narrators fails to make the pieces jive. As told by young Al Piazzi, who loves and loses Jean Colbert to Tony, the girl is a virtuous victim of forces beyond her control. As told by Leo Stansky, a union attorney, sometime friend to Tony and benefactor of Al, the girl is simply a slut who has nightmares. When reported by Jean herself, in dialogue done up somewhere before, the triangle is further confused.

When it was employed as a vehicle for James Cagney or George Raft or Brian Donlevy, the plot, with variations, was usually that of a clever dead-end sprout, raised up by unseen political powers, who finds himself trapped between his commitments to evil men and loyalty to his own people, who represent goodness and justice. This was sometimes emphasized by having him fall in love with the governor's daughter—Ann Dvorak—and discovering, what the girl herself refuses to believe, that the octopus behind the octopus is none other than her own dear white-haired daddy.

Uneasy with such and black-and-white patterns, however, Miss Amsbary has hurried Freud into the gap: "What started out as a childish adoration hit me and knocked me out for the count. It made me hate my own brother."

The method accredits a sensitivity to Maggiore never afforded to Cagney:

"'Don't *ever* forgive me for what I did! Don't ever let me louse you up-like-like everything else!' . . . He touched my chest with his forefinger as if here a small boy exploring a holy vessel. 'So exquisite,' he said wonderingly, 'so perfect! . . . so good and young and lovely' . . . he buried his face in his hands . . . 'Some man I am,' he said, his voice thick with disgust."

Small wonder the girl has bad dreams.

What might have been a fast-moving gangster story is sicklied o'er with the pale cast of schoolteacherish chit-chat. By superimposing Steckel on Cagney, the story loses all forward movement without gaining an iota in credibility. I'll still take Cagney.

—NELSON ALGREN.

REMEMBRANCE OF THINGS PAST: A few years back Isabel Bolton, who had been a writer—under another name—of mass-audience fiction, turned to the production of taut little novels in which she explored the minds of modern women seriously struggling with serious psychological problems. **"Many Mansions"** (Scribner, $3) is her third novel in this more sober vein, and I regret to report it is the least successful. Primarily this is because this time she hasn't provided much of a story. An old lady sitting in the quiet of her hotel room looks back on memories of more than eighty years. Margaret Sylvester's life had not been uneventful: a sheltered childhood, an early secret, and unhappy love affair, an illegitimate and secret birth followed by separation from her child, independence in New York, work with the trade-union movement, a brush with the literary bohemia of the Twenties, an interest in the young. As recovered by her memory and Miss Bolton's moving and evocative prose it emerges as a very full and satisfying life despite its sorrows and lacks. It isn't, how-

FRASER YOUNG LITERARY CRYPT No. 498

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 498 will be found in the next issue.

ZAYXBC WHZ VDWEAYCNDC

AMBDH XDFDB BLD MWTBC

BLDS MDWO.

BLAPWC VDMMDOCAH

Answer to Literary Crypt No. 497

Pride is seldom delicate: it will please itself with very mean advantages. —SAMUEL JOHNSON.

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ever, a very interesting life, and Miss Bolton has failed to tie its events together or to deepen them with larger meaning. At the end you have the feeling you have been told a story that is true and deeply felt, but without particular significance.

—EDWARD J. FITZGERALD.

AMATORY INDIGESTION: In an odd assortment of short stories, sketches, and plays-for-reading, Maude Hutchins attempts to anatomize various aspects of love. Deriving her title from an earlier novel, "A Diary of Love," in which the heroine observed, "And I imagined love as a pie, a slice for each, *chacun à son goût*," she fills her pastry with some indigestible ingredients. The stories, written in a prolix and often impenetrable prose, have the self-conscious literary stamp of the little magazines which first published several of them. A group of five pieces entitled "The Missing Papers of an Extra Man" appear to be the libidinous musings of a susceptible man-about-town. In "French Wife in America," a surprisingly ingenuous story written in pidgin French and English, the heroine comes to grief over a misunderstanding of American idiom. "Les Malheurs des Mannequins" divulges the reason for the silence of a pair of naive mannequins: unhappily, they have come upon Freud's "The Interpretation of Dreams."

The brief plays range in theme from the jealous love of the Mormon Joseph Smith's newest wife to the Oedipus-ridden amatory adventures of "Aunt Julia's Caesar." Of all the dramatic material the most nearly successful is "The Case of Astrolabe," which concerns the heavenly judgment of a newly-arrived angel, the son of Heloise and Abelard. For a book devoted to the tender human emotion, **"Love is a Pie"** (New Directions, $3.50), seems curiously aloof and unemotional. It consists largely of strained and wearisome cerebral exercises.

—RAY PIERRE.

WHERE ARE YOU GOING, YOUNG FELLOW, MY LAD?: The prose in Charles Gorham's latest novel, **"Trial By Darkness"** (Dial, $3.50), has a high gloss which mirrors well the purlieus and problems of his hero. Avery Hollister is an "insider," wealthy, well-born, cultured. His problems begin early when his brother is killed in a plane accident, he discovers his mother in adultery, suspects his father of the same, and begins to question all the values with which he has been growing up. So off to New York and life on his own as a student of mathematics; but still those questions of value keep haunting him, and his psychic troubles with his father and his mother mess up his love life considerably. In the end by doing some physical work on a farm he gets himself 1.) straightened out, 2.) reconciled with his father, and 3.) happily off to war. Up to the point of this rather fuzzy conclusion, Mr. Gorham hits a nice pace, with plenty of factual detail about life as it might be lived in present-day New York by a young man with no money troubles but plenty of others. His style and the name of his hero are unfortunately reminiscent of F. Scott Fitzgerald's. Unfortunately, because while Mr. Gorham is a highly accomplished craftsman he is not yet batting in the same artistic league as his predecessor.

—E. J. F.

WHO'S OUT THERE?: The twenty-one stories appearing in Judith Merril's anthology, **"Beyond the Human Ken"** (Random, $2.95), have two things in common. First, they have never before been anthologized. Here a debt of gratitude is owed to the editor for making available such excellent stories as Malcolm Jameson's "Pride" (science-fiction) and Lewis Padgett's "A Gnome There Was" (fantasy).

The second point of similarity between the stories is that they all deal with other possible forms of intelligent life. Here a debt of gratitude is owed to the editor for helping (unintentionally) to open up the minds of men to the possibility of intelligent life in the universe other than our own.

Among the non-human forms encountered in the pages of "Beyond Human Ken," there is a space-ship that is almost alive, a forest with powerful hypnotic powers, a house animated by the will to serve, and an educated dog. By the way, what is that black blob outside your door about to ring the bell?

—KENNETH HEUER.

LITERARY I.Q. ANSWERS

1. Wrath. Robert Burns: "Tam o'Shanter." 2. Melancholy. John Milton: "Il Penseroso." 3. Fear. Christina Rossetti: "Saints and Angels." 4. Mercy. Edward Young: "Night Thoughts." 5. Grief. Elizabeth Barrett Browning: "Grief." 6. Happiness. John Dryden: "The Indian Emperor." 7. Sorrow. Henry Wadsworth Longfellow: "The Day is Done." 8. Passion. Michael Drayton: "Love's Farewell." 9. Distraction. Robert Herrick: "Delight in Disorder." 10. Avarice. Lord Byron: "Don Juan." 11. Anguish. Oscar Wilde: "The Ballad of Reading Gaol." 12. Bliss. Gerald Massey: "On a Wedding Day." 13. Anger. James Thomson: "The Seasons." 14. Hope. Matthew Arnold: "The Scholar-Gypsy." 15. Pity. Abraham Cowley: "The Wish."

Just Published

BELOW are listed some of the more important books published this week which we do not have room to review in this issue. In many cases more extended notices will be given in forthcoming issues.

APRICOT SKY. By Ruby Ferguson. Boston: Little, Brown & Co. $3. A tale of family life in the Scottish highlands, combining some of the charms of Angela Thirkell and D. E. Stevenson.

HADRIAN THE SEVENTH. By Frederick Baron Corvo. New York: Alfred A. Knopf. $3.50. A new edition of a novel first published in England in 1904 (and in the United States in 1925), giving the life story of George Arthur Rose, an Englishman who became Pope. Herbert Weinstock has written a biographical and critical introduction to this extraordinary literary curiosity by a writer who was known also as Frederick William Serafino Austin Lewis Mary Rolfe and Fr. Rolfe.

HOUSE IN BRYANSTON SQUARE. By Algernon Cecil. New York: Harcourt, Brace & Co. $5. In this autobiography of ideas, an English writer assesses the values of our civilization and culture and points a finger at the forces he believes menace it. Originally published in England in 1944, but just available here.

IRON MILLIONAIRE: Life of Charlemagne Tower. By Hal Bridges. Philadelphia: University of Pennsylvania Press. $4.75. Biography of a nineteenth-century Philadelphia business man who opened up the Minnesota iron mines.

MAN'S SEARCH FOR HIMSELF. By Rollo May. New York: W. W. Norton & Co. $3.50. A formula for successful living in an age of anxiety by a prominent practicing psychologist. Dr. May draws on literature from Socrates to Kierkegaard in composing his prescription to combat the modern maladies.

ONCE AROUND THE PARK. By Frank Shannon. New York: William Morrow & Co. $3. A whimsical tale of Arabian Nights episodes laid in present-day New York, as narrated by Joe, a taxi driver, to Professor Guileless, one of his "fares." Gay and a bit saucy.

REPUTATION FOR A SONG. By Edward Grierson. New York: Alfred A. Knopf. $3.50. What the trial of eighteen-year-old Rupert Anderson for the murder of his father revealed about the relations between the boy, his father, and mother. A psychological novel done with British skill.

RHYTHM AND TEMPO. By Curt Sachs. New York: W. W. Norton & Co. $6.75. A scholarly history of rhythm from ancient times to Stravinsky and jazz.

THE SELECTIVE TRAVELLER IN PORTUGAL. By Ann Bridge and Susan Lowndes. New York: Alfred A. Knopf. $5.75. Two discriminating ladies describe what they saw on an auto tour throughout Portugal. The bits of history and travel data with which they have interlarded their text make the book useful also as a tourist guide. There are excellent photographs, fine maps, and a most attractive format.

TEMPTRESS RETURNS. By Edward C. Allcard. New York: W. W. Norton & Co. $3.50. Mr. Allcard continues, in log-like fashion, an account of the cruise he began in "Single-Handed Passage." This volume tells of his return in the thirty-four-foot yawl, the *Temptress*, from New York to Plymouth, England, via the Azores and Africa. Except for a period when he enjoyed the company of a twenty-four year old girl stowaway, he made it alone.

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HUMOR

(*Continued from page* 18)

shabby, you must acquire without delay a complete set of the Potter manuals. But don't, under any circumstances, give them away as presents. There's no telling what might happen if this information fell into the wrong hands.

The Thames Tickled

SMITH'S LONDON JOURNAL. By H. Allen Smith. New York: Doubleday & Co. 285 pp. $3.

By BERGEN EVANS

—Jacket by Fred Banbury for "Smith's London Journal."

READERS who delighted in "Low Man on a Totem Pole," "Lost in the Horse Latitudes," and "Life in a Putty-Knife Factory" will rejoice in this new volume by H. Allen Smith; and many new readers, rejoicing for the first time, will turn back to the earlier volumes. This time it is a record, in diary form, of his sojourn in London from August 28 to October 9, 1951, as a seeker after refinement and culture.

At the time of his visit Boswell's "London Journal" had just been published with a great deal of promotional fanfare, and Mr. Smith, perhaps with some satirical reflection on the excessive claims for their hero being then made by the Boswellians, decided to hitch his wagon to this convenient star. It gave him a form and some good material (his direct imitation of Boswell in one or two places is superb) but it will invite some dangerous comparisons: despite valiant efforts in Smith's telling of it, Boswell is definitely his superior as a sot and when it comes to whoring all Smith can come up with is a bit of pornography; as a humorist Smith leads, though as a natural fool Boswell has the edge; Boswell also has the advantage as a depicter of manners, a conveyor of anecdotes, and a portrayer of character.

Boswell was a true simpleton, but Mr. Smith's naivete often seems a pose. From Mark Twain on, the American humorist abroad has always been an innocent. Like a child, he cannot be held to account though he may make the most penetrating observations and devastating revelations. Thus Mr. Smith is bewildered by the currency, the language, and the strange table manners of the natives, though he perceives the folly of the monarchy and the absurdity of most prevailing customs.

This attitude is time-tested and Mr. Smith is well within his rights as a professional humorist in adopting it. But under his assumed provincialism there is a parochialism of the spirit, a lack of curiosity, that makes his book less than it might have been.

As an observer of manners Smith labors under the handicap of working a field that has been pretty thoroughly gleaned. He was impressed by the "air of courteous stupefaction" which marks the English gentleman, amazed at the calmness of the crowds at sporting events, and aghast at the lack of character in English coffee and the excess of it in English toilet paper. Like most visiting Americans, he was charmed by the slower pace of life in England until he wanted something done in a hurry and then he was exasperated.

Worked over as the field is, however, he still manages to find a fresh grain or two. His account of the effect of the Duke of Edinburgh's idiosyncrasies on men's fashions, at least in the neighborhoods where Nye Bevan is anathema, is good, and his perception that the rolled umbrella is not intended as a protection against the rain but as a badge of social position is acute. It is interesting, too, to learn that only Americans ever go to see the skeleton of Jeremy Bentham and they only because Ripley once described it in "Believe It or Not."

His best things are descriptions of street scenes, dog races, newspaper interviews, Cotswold chauvinism, and, above all, of bars, pubs, saloons, taverns, clubs, dives, and all premises whatsoever upon which spirituous liquors were licensed to be consumed. The best reportorial bit in the book is his description of the Hon. Euphemia Dalrymple in the hustings. This is good not merely as a piece of humor but as a comment on the fatuity underlying a great deal of what the English call "fair play" and "give and take" in politics.

Mr. Smith's humor, inimitable of its kind, might be described as the quiet boisterous type. He is gently outrageous and quietly shocking. There is the surprise of fine excess in being told that "the English people have a tendency to talk like indignant turkeys" or that Foyle's immense and untidy bookstore presents "a scene of literary confusion unmatched since William Lyon Phelps." It is probably unfair to look to him for any serious account of London or the English people. His observations will awaken many recollections in the minds of thousands of returned tourists and his humor will dissolve their exasperations into something like fondness for the English who, like all people, are more easily loved at a distance. If it does, it is certain that Mr. Smith will be the first to rejoice.

Notes

CLICHÉ-KILLER: Vigilante against malarkey, anthropologist of Madison Avenue, Boswell of our inanity, S. J. Perelman is quite a *boychik*. A teeney-weeny twentieth-century idiocy has the same impact upon him as a teeney-weeny deviation has upon Stalin, Perelman stopping short only of actual murder. Chrome galaxies lovingly constructed by advertising copywriters, plots by hacks, ideas by ideamen—all come tumbling down when caught in the cross hairs of Perelman's wit and lightning. Of all the subjects that get his dander up fastest in his latest book, **"The Ill-Tempered Clavichord"** (Simon & Schuster, $2.95), advertising is possibly No. 1. Happily, it should be reported *toute de suite*, all of Madison Avenue, a button-down thoroughfare asphalted with brand-new clichés, is no match for Perelman singlehanded.

"The Ill-Tempered Clavichord" is Perelman's eleventh book, and anyone who has any sort of acquaintanceship with the others won't be surprised to learn that his latest is just as crackling, satirical, explosive, debunking, and souped-up as the others. It is composed of twenty-three pieces (including five "Cloudland Revisited"s), all but one of which originally appeared in *The New Yorker*. You may recall the Perelman embalmment of Fleur Fenton Cowles in "The Hand That Cradles the Rock"; or of Louella Parsons in "Nirvana

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Small by a Waterfall": or of Tarzan in "Rock-a-bye, Viscount, in the Treetop": or of the Chase National Bank's goo-goo ads in "On the Banks of the Old Hogwash."

Perelman's wit is steeped in reality, which makes his wit all the wittier, and reality all the realityier. Among the best pieces are his supersonic satires, Perelman breaking through every barrier on the books. One celebrity and stunt after another are blown to smithereens, and Perelman's collected work inevitably will be studied by readers of the 2000's as the best diary of the inanity of their ancestors. Why wait forty-eight years, though? Read him today.

—BERNARD KALB.

HUMOROLOGY: Here is a godsend to anyone who has ever had any trouble differentiating between a joke and a gag, a wellerism and a spoonerism, or a riddle and a conundrum. In **"The Humor of Humor"** (Horizon Press, $2.95), his third book on the subject, Evan Esar has tidily classified not only these bits of humor but perhaps a hundred others, and anyone who reads his diagnoses will be able to hold his own when it comes to telling unhesitatingly whether "one man's fish is another man's *poisson*" is a macaronic or an antonymism. Or a pun.

Here, in 286 pages, is something of a technical manual of the different species of humor. To Esar, who believes that most of us could use some schooling in the subject, humor is a science—"humorology." Not only does he set up a list of categories and sub-categories, he discourses on the origins of styles, their influences, and in some cases their disappearances. It is obvious that a good deal of research went into this book. By way of illumination there are plenty of amusing stories; yet, because the lecture seems so scholarly and pontifical, you get the feeling you'd better keep the smile off your face—otherwise, you'll be sent from the classroom. Humorology has its moments, but the man who enjoys shop talk will probably get more of a kick out of it than the rest of us.

—B. K.

HARDY PERENNIALS: Bennett Cerf, a fellow who can't bear to watch an anecdote die, has harvested another bushel of stories, many of which you may have first encountered under Cerf's by-line, if not before, either in TRADE WINDS in the *SR*, in "Cerf Board" in *This Week*, or in "Try and Stop Me," distributed by King Features Syndicate. Unstoppable, Cerf is back in a return engagement in this anthology—the seventh of a series—telling stories, jokes, gags, anecdotes involving people you and I might not otherwise get to meet—Sir Laurence Olivier and Vivian Leigh, Joe Frisco, Abel Green, Joe Laurie, Jr., and Bert Lahr. It's called **"Good for a Laugh"** (Hanover House, $2), which is certainly an understatement, and it's dressed up with several dozen bright drawings by Doug Anderson.

—By Doug Anderson from "Good for a Laugh."

In one respect this collection is different from its forebears: the anecdotes are arranged alphabetically, instead of by association of ideas. Seems "many after-dinner speakers" asked Cerf for the a-to-z line-up so they'd be able to find the story they wanted without wasting any time. Otherwise, it's the same, just the way the thousands who unfailingly buy and read Cerf year in, year out, like it.

—B. K.

BEST LAUGHS OF '52: The latest edition of Louis Untermeyer's and Ralph Shikes's **"Best Humor Annual"** (Holt, $3.75) is perhaps eighty-dozen laughs better than the first and second editions of 1950 and 1951 respectively. In all, thirty-five authors are represented—from Max Shulman to Will Cuppy, to go by the contents page, and from Robert T. Allen to Robert M. Yoder, to go by the alphabet. In between you can find almost all the men for whom you bought *Collier's*, *The New Yorker*, the *Herald Tribune*, *Holiday*, or an occasional book during the year, old standbys like S. J. Perelman, Ludwig Bemelmans, John Lardner, Frank Sullivan, Al Capp, James Thurber, Stephen Potter, Arthur Kober, Charles Morton, Russell Lynes, John Crosby, and P. G. Wodehouse. Their original luster is as fine as ever. One swell feature of the "Annual" is that it does not shy away from the work of relatively new people like A. K. Lewis, Hazel Heckman, and Julia Truitt Yenni, all of whom are amusing, if reputationless. Another thing, this collection has gone in for the longer piece instead of the quick boffo, as explanation of the fact that this year's humor is mellower, not as jokey as last year's.

Again the editors have rummaged everywhere, popping up in the middle of magazines, weeklies, novels, newspapers, and one-man collections. *Collier's*, it turned out, was the country's richest humor preserve—eight pieces. *The New Yorker* is runner-up, with five. Nearly every one of the 334 pages is a showcase of what the editors refer to alternately as "outrageous incongruities," "straight-faced absurdities," "sharp satire," "amoral spoofing," "broad burlesque," and "satirical vignettes." Regardless how it's sliced, it's humor.

—B. K.

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FARAWAY PLACES

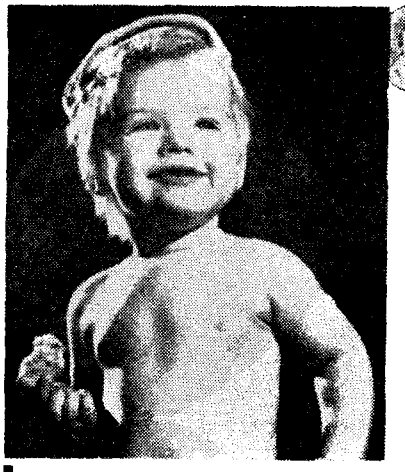
(Continued from page 15)

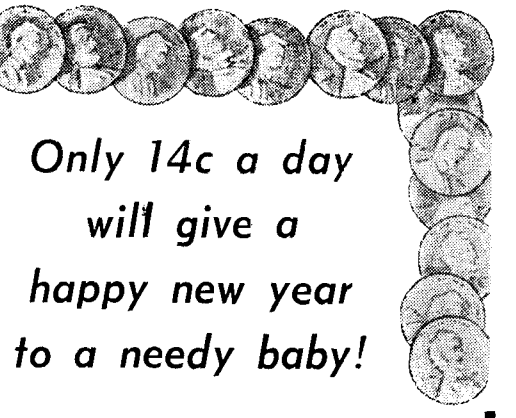
society by science and technology stems from the age of the discoveries and from the world trade and world colonization which followed that it is impossible to imagine those changes in any other context. Once we had begun to tie the world together with the tracks of sailing ships, we had to go on to tie it constantly closer with steam and electricity, airplanes and airwaves, governments and laws and commonwealths.

Mr. Penrose's book is the best compact general account I know of the heroic age of European expansion, and although its scope may have been partly determined simply by the author's interest in filling the gap between Beazley's "Dawn of Modern Geography" and Heawood's "Geographical Discovery in the Seventeenth and Eighteenth Centuries," its limits in time inclose a unity. It was only about a hundred years after the Portuguese began creeping down the coast of Africa that Magellan's ship came back to Seville from around the world and Robert Thorne could write bravely that in these days men need count "no sea innavigable, no land unhabitable." In another century though some seas remained to sail and many lands to explore and populate, the main outlines had been blocked in and the great adventure of the Ocean Sea was over.

There are so many wonderful stories of that two hundred years that no single book could hope even to suggest them all. Mr. Penrose's effort has been rather to provide a general guide to the voyages, to show their aims and interconnections, their relation to science and technology (to the art of the shipwright, the navigator, and the cartographer), and to the ambitions of princes and merchants and to the restless curiosity of the age. For this purpose his book is skillfully organized and densely packed with fact. It makes remarkably coherent sense out of a story that most of us know only piecemeal, and in text and supplementary bibliographies opens a clear path into the literature of the voyages.

But it does more. Its narratives, condensed as they must be, speak to our love of the marvelous and our admiration for human endurance and daring almost in the tones of the voyagers themselves. No matter how well you know Hakluyt and Purchas and the rest, or how little, you will find yourself moved to look up a





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familiar tale or a new one, more than once before you have finished these pages. Scholars will welcome this book. Hard-worked teachers, to whom it brings between a single pair of covers much that they have had to seek before through many volumes, will find it invaluable. But it is not just a book for scholars and teachers. To any armchair traveler it offers a Baedeker of enchanted seas.

Notes

MAKING OF A MAN: In these effete days of maritime unions, an eight-hour-day at sea, and three-hundred-dollar-a-month seamen, it is hard to believe that anyone, much less a consumptive fourteen-year-old, could have survived the hardships that A. H. Rasmussen describes in **"Sea Fever"** (Crowell, $3). The author, a gently raised middle-class Norwegian, was told back at the turn of the century that he had but six months to live. He decided he wanted to spend his last months as a seaman aboard the graceful sailing ships he had seen so often in the harbor of his home town. When he finally cajoled his parents into granting his wish for a kill-or-cure voyage, he discovered that these holdovers from the great days of sail were almost all grace and no substance. No underwriter would insure them; their rotting hulls required constant pumping, their tattered rigging demanded constant vigilance when a man was aloft. Drunken officers and murderous crews made life infernal for the new hand. The boy must have been pretty rugged, though, for in a couple of years he had grown into a muscular sailor, equally competent in a fight or a hurricane. Despite its naïveté, this narrative conveys a genuine sense of the romance that has disappeared with the tall masts and the white canvas.

—THOMAS E. COONEY.

QUEENS OF THE CHINA SEAS: The Yankee Clipper, so dear to our hearts, was supplanted in the China trade by exquisite new clippers built on the Thames and Clyde. As David R. MacGregor points out in **"The Tea Clippers"** (British Book Centre, $4), they owed much to the Yankees but were in no sense imitations. Their master form was established by about 1854; they were longer, leaner, more solid ships with painstaking underwater lines, flat clear decks, lighter rigging, and a third again the cargo capacity. While they never ran before the wind as fast as the best Yankees, they were eminently practical for the long beat down the China sea and the stretch around the Cape and up home. In them British skippers made their distance with a confidence and regularity our masters could never achieve. They had no genuine rivals on the China route until 1869, when the opening of the Suez Canal and the increase of Eastern coaling stations delivered their cargo over to steamers. Even then they found plenty to do, and their iron frames and rock-elm bottoms worked right on until day before yesterday.

Mr. MacGregor's shambling book celebrates these magnificent ships, and fills, however awkwardly, a real gap in maritime literature. He speaks with particular authority on hull design, but a great part of his space is given to chapters on the trade and biographies of individual vessels. His generous illustrations, excellent folding plans, and encyclopedic appendices give the book real reference value. Unhappily, he cannot decide whether to write for layman or specialist. More unhappily, he displays a most unseamanlike insularity; even the most cogent American and Continental developments fail to interest him, and neither Griffeths nor MacKay is so much as mentioned.

—ROBERT PEARSALL.

SEA MYSTERIES: In the days before radio and air-sea rescue, a ship at sea was an entity with a fate all its own. Like the lonely house in so many detective stories, it provided the kind of isolation that catalyzes the elements of human personality into violent action. The result is a long and pathetic history of disappearances, mutinies, and disasters, of which thirteen are either retold or reconstructed by J. G. Lockhart in **"The Mary Celeste and Other Strange Tales of the Sea"** (British Book Centre, $2.25). Some of them present complex problems of motivation. Why, for example, did a British admiral order two columns of battleships into certain collision, sinking H.M.S. *Victoria* with the loss of three hundred and sixty lives? Why did the crew of the *Mary Celeste* disappear, leaving her sailing serenely, with laundry out to dry, bunks made up, galley shipshape, and an unfinished letter on the cabin table? The author deals sensibly and gracefully with all his material, but cannot disguise the fact that most of his stories are simply tales of violence, illustrative of little more than the capricious brutality of wild men.

—T. E. C.

THUNDER IN JANUARY
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THE POLLSTERS & THE DOPESTERS

(*Continued from page 8*)

dopesters, who had predicted a Republican Presidential victory in 1932, 1936, 1940, 1944, and 1948, came right in 1952. Alistair Cooke, in his last American cable to *The Manchester Guardian* before the election, said it all in one crisp sentence: "The correctness of any man's guess in no way vindicates his wisdom."

The pollsters must, and do, gather a vast mass of data. And when they predict, flatly, as they did prior to 1952, they are in effect saying that *this* set of data is more important or more relevant or weightier than *that*: they are, in short, imposing their judgment on the facts. Their judgment may be, and often has been, closer to the mark than the unaided dopesters, but it is still a judgment and it is still fallible. Roper's final pre-election figures in 1952 showed 49 per cent of the public to be pro-Eisenhower; 37 per cent pro-Stevenson, and 14 per cent still undecided. If it was assumed that the undecided vote would divide as it had in the past, the poll figures showed with remarkable accuracy how the nation would vote on November 4. But to assume this was to enter a realm of pure guesswork—it is for refusing to assume false wisdom here that analysts like Roper have been berated.

But during the course of the 1952 campaign the polls gathered and published data that had great value as information, and rose high above the level of afternoon paper "news." It was not prediction stuff, although prediction-minded dopesters could, and did, make good use of it. Here are some examples, related from a post-election perspective:

1. The polls showed that women furnished Eisenhower with a major part of his election victory. The General had enormous appeal to them as a personality, but the surveys clearly showed that women proposed to vote a protest again the stalemated Korean war and the failure of the Democratic Administration to control high prices. Women felt less emphatically that Eisenhower would be able to "solve" Korea or bring down prices than they felt that the Democrats had mishandled both. The election returns could not tell this story by themselves, for there is no way to distinguish a woman's ballot from a man's. The polls provided the only means for the discovery and measurement of this female political vector. Since the election the break-away of women has received much attention by columnists, editors, and other political seers, but rarely have the polls been credited with being their source.

2. If Korea and high prices caused a decisive shift among women voters, it was another combination of issues that brought about a swing-over of Catholic voters. The combination of Korea and the Communists-in-Government charge cut deep among Catholics. This was not confined to Irish Catholics, but was just as evident among Germans and Poles. Among these groups the repressed isolationism of a decade ago crystalized into a deep anti-Democrat protest. The defections among these groups were so heavy that the hold of the Democratic Party on the Catholic vote in the future can no longer be taken for granted. A study of the Massachusetts and Boston vote could give the same over-all evidence as the polls on this important feature of the 1952 election, but only the polls were able to analyze the various segments of the Catholic vote and measure systematically the causes of the shifts.

3. The polls showed that the issues of the election fell into two groups—those that were prime movers in making up people's minds, and those that were secondary. In the midst of the claims and counter-claims over the "mandate" following any election, this is most useful to know. It is now a matter of proof, not of assertion, that Korea, Communists-in-Government, and high prices—all adding up to a general feeling that "it's time for a change"—were primary issues. Corruption and high taxes were less persuasive, despite the attention paid them in oratory. In assessing the causes of Eisenhower's victory, setting the issues in proper perspective is most important, and the polls here performed a service impossible to render accurately without use of the sampling and interviewing method.

4. The polls showed that the white-collar vote delivered itself to the Republicans more heavily than ever before, so heavily as to suggest the formation of a new center of political gravity. Yet the white-collar vote went to Eisenhower for reasons quite opposite to those that moved women

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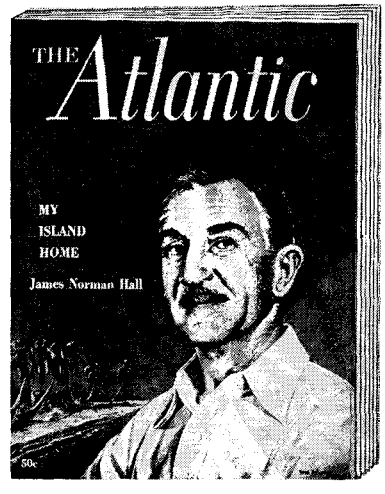

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or the switching Catholic voters. This group, intensely interested in foreign policy matters, forms the backbone of internationalist sentiment in this country today. It voted for Ike because its members apparently felt he represented a "new" Republican Party; in all probability Taft would not have carried it. There are indications from the polls that the white-collars *believed* Eisenhower even more internationalist than Stevenson—whatever the fact may be. There is a significant economic and political dimension here. Growing in number, white-collar families are also moving out of the large cities into the suburbs. In their new communities they are encountering pressures to abandon their Democratic past. If they are indeed to constitute a new balance of power in the large metropolitan areas, Eisenhower has it within his grasp to create a new political alignment. But he will find it difficult indeed to hold support from this most internationalist group and still hold the more isolationist groups that also supported him.

5. Although the Democratic Party stood four-square for international cooperation, and the Republican Party was rather fuzzily isolationist, the voters did *not* split along internationalist-isolationist lines when they went to the polls. A first-rate anomaly is visible here—Negroes and low-income groups voted Democratic in this election almost as solidly as they have in the past, but they remain the most isolationist groups in the country—either indifferent to international affairs or hostile to what they connote. Stevenson received votes from many groups which did not react at all to the internationalist view he expressed, but remained absorbed in their own parochial problems of economic and social well-being.

6. The polls supplied a good measure, for the first time, of the political effectiveness of pressure groups and organized sub-societies. The American Legion turned out, by measurement, to be highly effective politically; so did the Farm Bureau; so did the National Association for the Advancement of Colored People. These bodies are persuasive and powerful not only in their effects on their own membership, but well beyond. Contrary to popular supposition, neither the AFL nor the CIO are heavy political forces when it comes to a national election. The National Association of Manufacturers affects very few save in the hard core of its own membership, which hardly needs convincing. The polls have substituted much fact for fiction here, for they have studied the actual effects of these organizations on their memberships instead of merely following their press releases.

THESE insights, it seems to me, are valuable because statistics back them up; they are not mere cuff-shooting assertions. And because statistics do bear them out, they are as full of significance as prophecy in the newspapers is empty. The relationship between the pollsters and the press has been ironic for a long time. All the pressure for prediction comes from the press—but it is the press that takes glee in telling the public that the pollsters are "wronger than ever." I don't know of any legitimate opinion analyst who has any real relish for prediction at all; and one of them—Elmo Roper—went strongly on the record as far back as 1940 that prediction was not the proper business of the polls. But to one degree or another all of them have either been forced to it, or forced to take obloquy for refusing it. When scientific polls were still novelties an analyst who gathered his figures, suppressed them until after election in the interests of the scientific procedure, and then when they turned out to be right failed to make some remark to that effect the day after would have been superhuman. Figures released after the fact could not have been expected to draw from the American public any remark more flattering than "Oh, yeah?"—and dignified silence from a pollster the day after election would have been treated with a suspicion even more grave. That has been the dilemma so far, but the pollsters are going to have to solve it if they are to protect the importance of their work and make evident its proper value.

What is that proper value? As I see it, it is in the first place to educate, to explain the nature and forms of public opinion to the public itself: to hold the mirror up to man's public nature and let him take a long hard look at it, not as something static or simple, but as constantly changing and eternally complex. If the public can be slowly educated to what its opinions really are, it will—let us hope—want to change some of them. Similarly, the leaders of public opinion need a constant and steady education in the nature, dimensions, and shape of opinion, so that they may guide themselves accordingly.

How? This is about as difficult a question as could be asked. If collections of proverbs and aphorisms are any guide, the private opinion of public opinion is extremely unfavorable to its wisdom. The most notable expressions of this disfavor belong to thinkers of the late eighteenth and early nineteenth centuries—and

we continue today to repeat a great many stereotyped remarks about the stupidity of public opinion. Yet we also organize our whole political society around it and assure ourselves that this course has Divine sanction. Meanwhile, in the domain of opinion we have a completely medieval ignorance of what we are discussing. We know as little of this world of intangible and impalpable stuffs as the Middle Ages knew about matter, space, and motion—and, as then, our ignorance leads us not only into vast speculation, but into uttering the purest guff as if it were solemn, measured truth. Here is where public opinion analysis must contribute.

One of the most important facts about public opinion is that it is shot through, in every pore and grain, with the wildest sort of anomaly. There can always be found a measurable percentage of Negroes who express themselves in favor of lynching, or of Jews who endorsed Hitler's basic aims. During the 1952 campaign almost every thoughtful question the pollsters asked (as distinct from questions aimed at prediction) brought forth answers that needed much deeper study before they can be understood. One survey last year asked if people thought they would be in favor of (1) fighting Russia full scale now, or (2) of "building peace through strength," or (3) of making more concessions to Russia. Majority approval clustered around the middle course. But then *these* answers were put to a further test. Was the respondent still in favor of peace through strength if it meant continuing the drafting of young men for thirty years? Answer: very strongly yes. If it meant economic controls for thirty years? Again yes, but only by two to one. If it meant fighting

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small wars all around the world? This time the noes had it: not by much, but they had it.

Just what do such answers mean? What do they prove about a nation that is more willing to draft its young men than to interfere with its economic enjoyments? And what about the national unwillingness to earn "peace through strength" by fighting local wars to prevent a great war—as England kept the Pax Britannica throughout the nineteenth century? What does that really mean about the national temper? We ought to know, but we don't.

It was a good thing that the polls went on their noses in 1948, for until then some segments of our society were on the verge of worshiping them, just as some others were denouncing them as useless. Both these extreme attitudes are silly, but the former is downright dangerous. In 1944 two important delegations to one of the national conventions were determined to throw their strength behind the candidate who made the best showing in the evening papers carrying one of the polls, and pursued this attitude for several days. The polls' unhappy experience in 1948 has probably killed off this sort of blind adherence; let us hope so. One of the greatest problems before us as a nation, of course, is what we will propose to do about public opinion if the day ever comes when we are permitted some adequate knowledge of it. If we ever find out how *really* to measure public opinion we will thereby have in our possession knowledge altogether as powerful in the social sciences as the discovery of how to unlock the atom was to the physical sciences, and just as useful for good or evil.

The pollsters were indeed cautious in 1952. It became them. Those who look sympathetically on their future may hope they will be equally cautious in 1956 and 1960, and that they will give up once and for all their dangerous attempts of the past to mix sound social research with political necromancy or veiled electioneering. Their real value can then become slowly, and perhaps painfully, evident.

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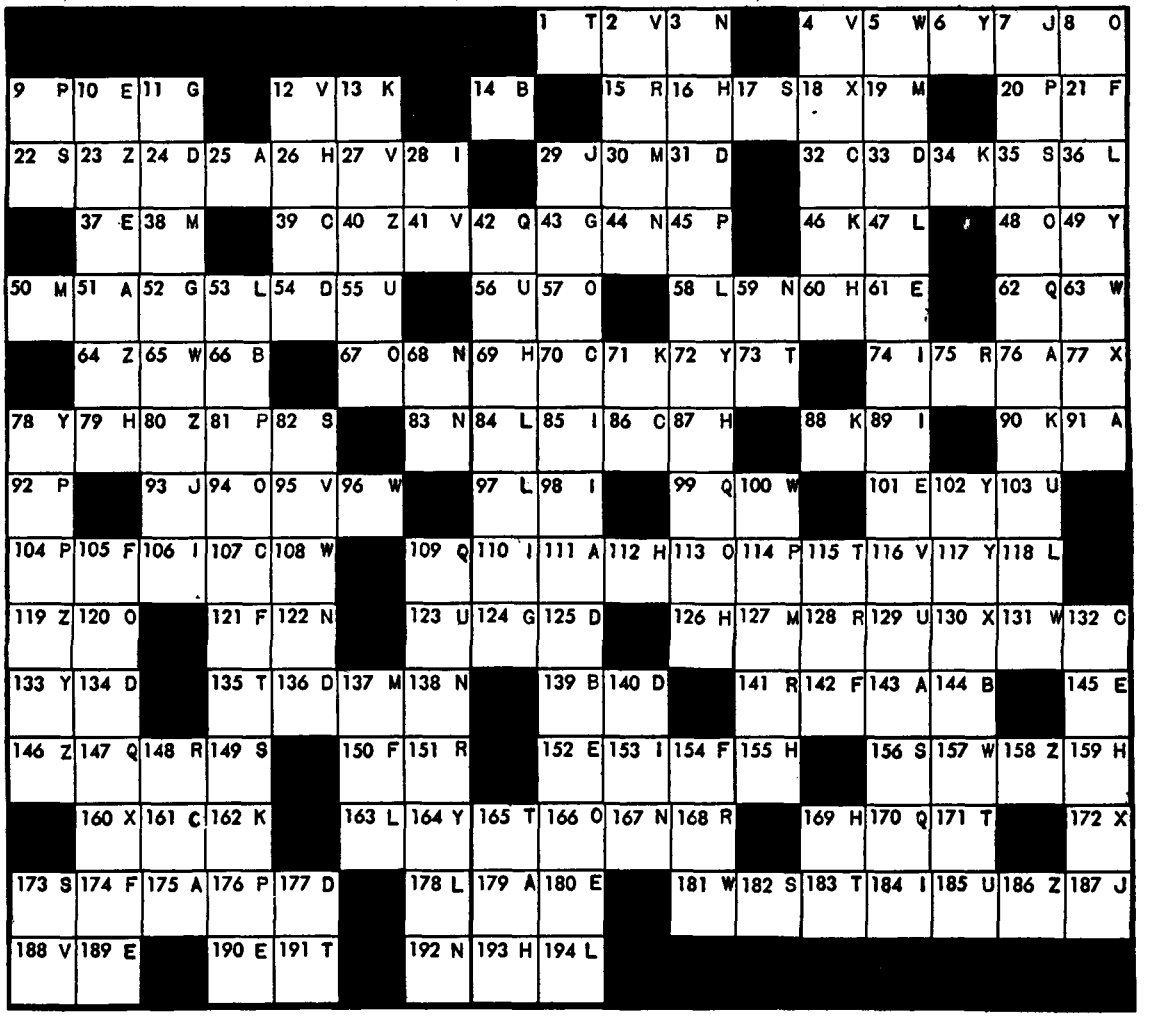
KINGSLEY DOUBLE-CROSTIC NO. 980

Reg. U. S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Possessed by just claim.	76 51 111 179 25 175 91 143
B. Prew's state after he *killed* the brutal jailer in "From Here to Eternity."	14 139 66 144
C. Ancient name for what is now Paris.	70 161 39 86 32 132 107
D. A custodian of shrines for sacred relics.	24 136 134 33 54 125 177 140 31
E. The "Potentate" in Ethel Waters' song who was *neither* hot nor potent.	61 37 101 189 180 10 190 152 145
F. English poet considered the best of those who wrote in and about World War I; d. 1918 (first name; see Word J).	150 142 154 174 105 21 121
G. In eager desire.	52 11 124 43
H. Barrie's affectionate epithet for tobacco (2 wds.; 1891).	112 169 126 155 87 16 60 69 79 26
I. C.G.S. unit of force equal to ten million of the basic (comp.).	159 193 74 89 28 106 98 184 85 110 153
J. Surname of poet in Word F.	29 93 187 7
K. Inclined to drink to excess.	71 88 162 46 90 34 13
L. Change of place, esp. of letters, sounds or syllables of a word ("ax" for "ask").	58 194 53 97 178 36 118 163 84 47

DEFINITIONS	WORDS
M. A kiva; Pueblo assembly room.	127 19 50 30 38 137
N. *Equitable*; free from wrong.	3 68 83 44 138 167 122 59 192
O. U.S. Navy underwear.	57 8 94 67 48 113 120 166
P. Quarrelsome, fortune-hunting Irishman in "The Rivals."	81 45 20 9 114 104 176 92
Q. Beginning of a fawn's horn.	170 42 99 62 147 109
R. Narrowed at forward end; said of an automobile frame.	75 148 168 141 151 15 128
S. Indian name of the Northampton, Mass. area, long of great interest to geologists.	182 156 82 17 35 173 22 149
T. Compound describing a fabric featuring two shades of one color.	73 135 191 183 1 165 115 171
U. Zoological term for without protuberances.	129 123 103 55 56 185
V. Peculiarity of phrasing.	95 27 188 2 4 12 41 116
W. A fainting; a swoon.	96 181 157 65 108 5 63 131 100
X. Department of Greece which includes island of Samothrace.	77 18 130 160 172
Y. Pertaining to the common stork.	78 49 117 102 72 6 133 164
Z. Meantime (2 wds.).	64 40 158 119 146 80 186 23



DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

Solution of last week's Double-Crostic will be found on page 65 of this issue.

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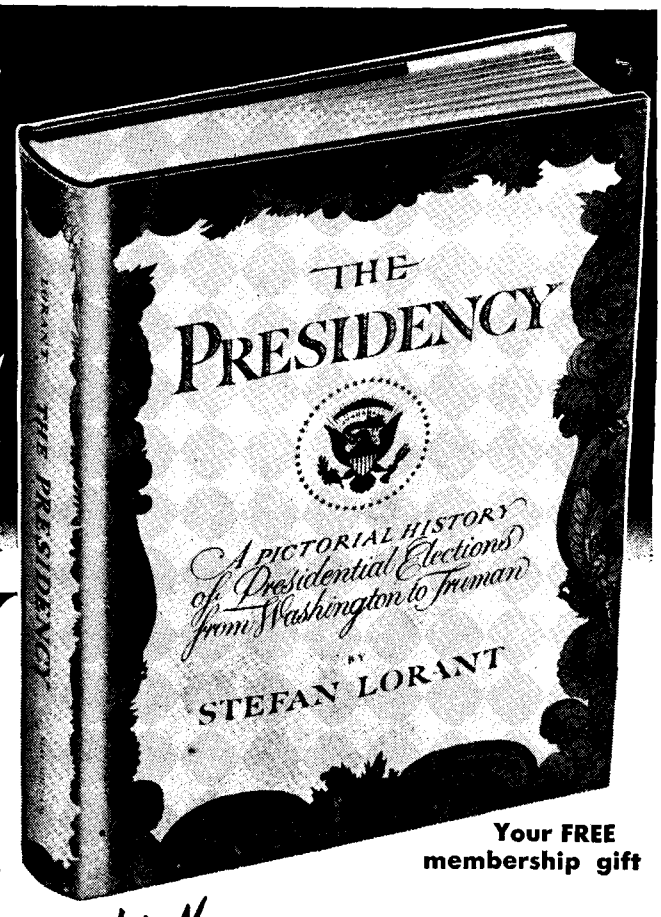

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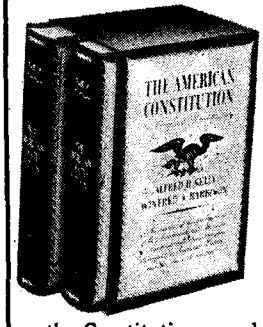

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